

The Race On Elektra SEE PAGE 7

MARCH 11, 1995

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT



the new album out now

XIXIO

DAVE STEWART

GREETINGS FROM THE CUTTER

"JEALOUSY HEAST OF STORE

Sources here and in Hong Kong WASHINGTON. say Warner and China have had private discussions to explore joint ven-D.C.-As a U.S.tures or licensing agreements.

Still sketchy at press time, the news follows the Feb. 26 trade agreement with China, which averted the imminent imposition of \$1.08 billion (Continued on page 101)

and as a single (and recently included

on the "1995 Grammy Nominees" al-

bum), earned Springsteen Grammys

(Continued on page 100)

Advanced Broadcast System

To Transmit Via Computers

NARM '95: RETAIL DEFENDS MARKETPLACE INTERESTS

MAP Policies Tackled ■ BY ED CHRISTMAN

SAN DIEGO-After more than a year of hearing five of the six majors ay there is nothing they can do about the retail price war, merchants came to the National Assn. of Recording Merchandisers convention here armed with a list of suggestions for

advertised-price policies, raise the MAP prices, and help increase retail margins by passing on eost savings to accounts as the industry becomes The song, previously available on the more efficient in distributing Epic Soundtrax album "Philadelphia"

eventually some chains will be forced (Continued on page 108)

song lyries, artist photos, and bio-

graphical information, too, which can

be accessed by specially equipped

Record Clubs Studied ■ BY CRAIG ROSEN

SAN DIEGO-Record elub members are as likely to purchase music from a retail store as they are to purchase from a club, according to a study conducted for the National Assn. of Recording Merchandisers.

The results of the study were presented at the annual NARM confab here Feb. 25, two days after BMG Distribution and BMG Direct announced its new-artist development program, which aims to promote new (Continued on page 109)

New Acts Rewrite Book On Touring

NEW YORK-They've changed re-



repaying the road.

Young, headstrong rock bands that (Continued on page 105)



the manufacturers. The retailers are asking manufacturers to strengthen their minimum-

product. Unless something happens to end the price war, merchants say that

■ BY ERIC BOEHLERT

tail and radio, and now they're





China Pact Spurs Label Action U.S. Companies May Profit First BY BILL HOLLAND recent landmark copyright trade and MIKE LEVIN agreement with China.



wned operation, Warner Musie Group may be the first multinational record company to benefit from the

Acts Await Grammy Windfall Bruce, Sheryl, Tony Are Big Winners appeared on a Springsteen album.

■ BY CRAIG ROSEN and DEBORAH RUSSELL

LOS ANGELES-Bruce Springsteen, Sheryl Crow, and Tony Bennett the big winners at the 37th

annual Grammys are also likely to win big at retail, as their Grammy glory spurs sales of their current re-

Springsteen the only artist to take four awards at the

March 1 ceremony at the Shrine Auditorium here, is likely to benefit the most from his Grammy victories. On Feb. 28, one day prior to the internationally telecast ceremony, Columbia Records released Springsteen's first "Greatest Hits" set. It marks the first time that "Streets Of Philadelphia," the harrowing tale of a man coming to grips with AIDS, has





letters and artistname and song title information to snecially equipped radio receivers. (RBDS is not related to BPI

■ BY BRETT ATWOOD

expand its exposure

LOS ANGELES-Radio Broadcast

Data Systems, first developed to bring

text information to ear stereos, could

Communications' Broadcast Data Systems airplay monitoring service.) Record labels may soon be able to use the enhanced broadcasts to add

home computers Indeed, since a large portion of record sales already result from radio ex posure, the availability of additional artist information over the sirwayes could boom interest

in many developing nets.

tle and artist information is a dream come true for labels," says Norman Beil, Geffen head of new media. "Radio sells records. (Continued on page 107)

"Getting song ti-

Continental Brift

#61735-2/4

The Backsliders Hope To Find Country Niche SEE PAGE 14





0 HE BLUE TRAIN THE WAITING AFTER THE GOLD RUSH

stores March 14



No. 1 IN BILLBOARD

* THE BILLBOARD 200 * TOP CLASSICAL 42 TOP CLASSICAL CROSSOVER VISION: THE MUSIC OF HILDEGARD VON BING GERMAINE PRITZ / EMILY VAN EVERA * MICE 42 COUNTRY 28 HEATSEEKERS SENTS MURDER SOLAD NATIONAIDE IDER SOLAD • GWE/DI WEST 16 JAZZ MTV UNPLUGGED • TONY BENNETT • COLUMN 41 JAZZ / CONTEMPORARY R&B • THE HOT 100 • 102 ADULT CONTEMPORARY * TAKE A BOW • MADONNA • MAVERCK / SIRE 95 COUNTRY * YOU CAN'T MAKE A HEART LOVE SOMEBODY GEORGE STRAIT * MCA DANCE / CLUB PLAY 23 23 ■ QUE NO MI OLVIDE • BRONCO • FONDASA 38 R&B CANDY BAIN - SOLE FOR REAL - UPDOWN HOT R&B AIRPLAY HOT R&B SINGLES SALES 19 RAP DEAR MANA • 2PAC • INTERCOPE 20 ROCK / ALBUM ROCK TRACKS 97 ROCK / MODERN ROCK TRACKS TOP 40 AIRPLAY / MAINSTREAM 03 TOP 40 AIRPLAY / RHYTHM-CROSSOVER 03 . CANDY BAIN . SOUL FOR BEAL . UPIC HOT 100 AIRPLAY 99 HOT 100 SINGLES SALES 99 * TOP VIDEO SALES * 62 ò 67 MUSIC VIDEO 64

'The Lion King' Roars On, Off Shelves

Appliance Chain's \$4.99 Promo Wreaks Havoc

■ BY EILEEN FITZPATRICK

LOS ANGELES—March has come in like a lion for Buena Vista Home Video, with consumers putting "The Lion King" on track to becoming the biggest-selling video of all time. Release of the title was relatively free of

Release of the title was relatively free of street-date violations, says Tania Moloney, Buena Vista VP of publicity and event marketing.

"We received about 200 calls, of which 120 were legitimate violations," she says. The supplier currently is investigating the violations.

But Indianapolis-based H.H. Gregg Applisures & Electronics caused a stir when it ran a promotion offering "The Lion King" for \$4.99, a price point usually reserved for McDonald's promotions for catalog titles. Normal discounts on the \$25.99-priced video range from \$15.to \$30.

Consumers were allowed to reserve a copy during a weeklong promotion that ran from Feb. 20-28. No other purchase was required to get the bargain-basement price.

"The Lion King" was released Feb. 28. The 15-store chain ran out of its 2,100 copies that afternoon but took an additional order for 18,000, says H.H. Gregg executive VP Ken Beckley. The back orders should be filled by

"We made the decision that because of the tremendous demand, we would continue taking orders," says Beckley. "We didn't in any

way want to damage our reputation."

However, H.H. Gregg's bank account will suffer e \$100,000-\$200,000 loss, according to Beckley. The wholesale price on the title is about \$15.5

"Hindisight is really great," says Beckley.
The chain normally doesn't stock videos and
has no plans to buy more copies of "Lion
Via..."

H.H. Gregg, which has locations in Indiana, Kentucky, and Tennessee, did a similar promotion with "Anddin" in November 1956 but limited the amount of copies to 100-150 per store. Competing retailers near H.H. Gregg loca-

tions say the promotion created spillover business when Gregg ran out of its supply of tapes. "When I first heard about it, it made me a little nerrous," says an employee at an indi-onapolis Coconsts store located across the street from an H.H. Gregg location. "I'm down to my last two copies, so it hanh: affected my store," says the Coconuts employee, who asked not to be identified.

However, Kmart, which has a "we'll-matchany-price" policy, had some customers in the Fort Wayne, Ind., area expecting the chain to

live up to its promise

Kmart manager of electronic communications Dennis Wigent says those locations were instructed not to match H.H. Gregg's price.

"Once a competitor's price is 30% less than ours, we reserve the right not to match it," says Wigent. "Besides, H.H. Gregg didn't have the tape in stock and may not get them

Other dealers in the Indianapolis area say many customers were upset that they would not match H.H. Gregg's low-ball price, but the customers still purchased the tape. Buena Vista apparently wasn't happy with the H.H. Gregg promotion, according to the Coconuts employee.

He says he received a call from Buena Vista's main office asking about details of the promotion.

promotion.

"[The Disney rep] told me they would have never sent the store o standee or any in-store [point of purchase material] if they would have

nown about the pricing promotion," the en

ployee says.

Despite the minor glitch, retailers say first-day "Lion King" sales have exceeded those for day "tent at the content event videos, such as "Beauty And The Beast," "Aladdin," "Jurassic Park," and "Snow

Beast," "Aladdin," "Jurassic Park," and "Snow White And The Seven Dwarfs." "The Lion King" easily will be the highestselling title we've ever had." says Kmart's

Id The observation was echoed at Blockbuster, Musicland, Tower, and Palmer Video in Union, N.J., all of which say the title is selling briskly.

"We sold about 3,500 copies on the first day," says Tower Video VP John Thrasher. "And that puts up with some of the holiday event titles. It's just the kind of jump-start consumers needed."

Assistance in preparing this story was provided by Seth Goldstein.

3M Joins Sony, Philips To Up DVD Ante At ITA Seminar

 BY SETH GOLDSTEIN and SUSAN NUNZIATA

NEW YORK—Sony and Philips are taking their digital videodisc roadshow to the ITA seminar in Rancho Mirage, Calif., March 8-12. Rivals Toshiba and Time Warner, however, won't be performing.

and the personal pers

able until later.

3M, in fact, is making the Sony-Philips ITA
act a threesome. Business development manager Rusty Rosenberger says he will discuss
new manufacturing advances that weren't
covered when 3M released its DVD "white pa-

Rosenberger would not provide details in advance of ITA, but the information is expected to further bolster the Sony-Philips decision to battle Toshiba-Time Warner for format supremacy. The two systems are incompatible.

However, 3M is trying to stand clear of what could be a bloody retail war, akin to VHS vs. Beta 15 years ago. "We've going to support whichever standard the market supports," says Rosenberger. 3M is backing Sony and Philips, 'but not in a high-profile manner," he says. "In the end, we're soins to manufacture

whatever the industry wants."

ITA, which often has been a showcase for embryonic entertainment systems, including the first laserdise players, had expected Toshiba and Time Warmer to run up their DDD flag in Rancho Mirage. Instead, the association was told "the timing is not right," asys executive VP Charler VA Horn in o memo to registrants. Van Horn understands, but adds, "We do regret the decision as ITA.

tout acus, we do regret use decision as Jinhas always tried to be a neutral forum." He would not comment further. Toshiba, meanwhile, is gearing up for a system launch next year. On March 1, the Tokyo-based consumer-electronics giant an-

nounced the creation of a new 100-person division to handle DVD planning, marketing, (Continued on page 93)

THIS WEEK IN BILLBOARD

per" in January.

GETTING THE NUMBERS ON HOME VIDEO Definitive statistics on the home video industry have long been a problem, but the Video Software Dealers Assn. may have a solution: using Rentrak's pay-per-transaction system. Home video editor Seth Goldstein has the story.

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WHAT MUSICIANS WANT IN THE U.K.

British recording artists have a new association to represent their interests in the forthcoming round of changes to U.K. copyright law. International editor in chief Adam White and European news editor. Jeff Clark-Meads report.

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III BPI COMMUNICATIONS - Charmon & CEO. GERALD S. HORBS - President, Arthur F. Niegsbury - Executive Vice Presidents. John B. Babooks Jr., Robert J. Deefling, Martin R. Feely, Howard Lander - Scoon Vice Presidents. Georgias Challe. Feel Cerzar, Ann Naire, Resales Levell - Vice President Glenn Hefferman - Charman Emeritas W. D. Littleford

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NARM '95

Members Re-Evaluate Confab Format

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SAN DIEGO—With the 37th annual convention of the National Assn. of Recording Merchandisers assigned to memory and assessment, retailers, suppliers, and wholesalers can look forward to big changes in

future industry gatherings.

One plan on the drawing board is a joint NARM/Recording Industry Assn. of America weeklong even that would combine a masic festival for consumers, a new RIAA gold and platinum awards show, and a business show for the trade. And some officials suggest that eventually the spring NARM convention could be done away with in favor of

For all the griping about under-

a fall event

For additional NARM coverage, ... see pages 53-55

attended presentations, this year's NARM, held here Feb. 12:2,8 m judged a success by the trade group and most of the participants. August of the participants are from 3,000 a year ago. Trade participation grew at an even higher rate because there were fewer family members in this year's total. The unumber of exhibitors reached al-time high of 240 from approximately 200 last year.

But despite the numbers and some imaginative venues and presentations, this NARM lacked the kind of defining issue, like the seliing of used CDs or the demise of the CD longbox, that created controversy at previous conventions.

Issues were debated, dealt with, and, in some cases, partly resolved, however. Progress was made on source-tagging—s hot topic two years ago—when the record companics agreed to start testing the placement of antitheft tags on CDs

at the manufacturing stage (see story, page 53). Record clubs were the subject of a research report, and BMG released an announcement of a promotion that links its record club with a retailer (see story, page 1).

What concerned retailers the most, however, was margins, which have been severely squeezed in recent price wars.

Jack Eugster, chairman of The Musicland Group, the biggest music retailer, aid in his Peb. 23 keynote speech: "As discounting has blossomed, and CDs and movies have been nearly given away at hamburger stands and gas stations, the consumer's perceived value of CDs has diminished precipitously almost overright." He said NARM needs to stay focused on how retailers can lower their costs as prices and prof-

it margins decline.

Pamela Horovitz, executive VP of
NARM, said of Eugster's speech:

"It was Jack's role to bring a retail
perspective to the forefront again."
For at least the past three years,
keynote speakers have been present

or former heads of record companies.
Indeed, Eugster set the tone for a debate about the role of NARM and the future of its gatherings.
Sout Young, chairman/CFO of

Scott Young, chairman/CEO of Wherehouse Entertainment and outgoing president of NARM, told members that the trade group has hired a consultant, Glenn Ecker, to "step back and re-evaluate its focus."

Eugster complained in his speech that NARM members were often "having meetings looking for issues, rather than issues looking for meetings." He did not, however, call for an end to NARM gatherings. "We do need an annual convention to pull us all together," he said.

Young told members that RIAA and NARM are forming s task force to plan a "weeklong celebration of American music" to be held in Los Angeles in the fall of 1996. Labels



was the keynota speaker at the 37th annual convention of the National Assn. of Recording Merchandisers Feb. 21-25 in San Diego. Eugster, left, is pictured with Pamela Horovitz, executive VP of NAFM, and John Salstone, co-owner of M.S. Distributing, who was convention chairman.

would be encouraged to showcase new and major acts, and the RIAA awards event could be broadcast on network TV

Horovitz said later: "If we move it to the fall, it will make it easier for companies to showesse more major titles closer to their release dates." But the NARM officials emphasized that the fall event would not replace the 1996 convention in Washington, D.C., in March. "The featival is an additional event," said Young, Horovitz said NARM chose

Washington for next year's convention because 1996 is an election year. "This is an industry that has a need to present our views to Congress," she said.

The role of the annual mini-NARM convention held in the fall in Phoenix also will be re-evaluated. But many members believe this

gathering has a future because independents derive much benefit from it.

After Young's speech, BMG president Pets Jones said, "I am for changing the format and doing an entertainment, consumer-oriented show in the fail. It should kick off the November-December selling season, Let's talk business in the spring, and let the fall meeting be aimed at the consumer."

Said Paul Smith, chairman of

Said Faul Smith, chairman of Sony Music Distribution, "There is a need for NARM. It helps deal with a lot of issues. The question is about the format for the convention. If it's going to survive, will it survive in this format?"

Assistance in preparing this report was provided by Ed Christman.

Northeastern Retailers Clean Up At NARM Awards

ers nearly swent NARM's retailer-ofthe-year awards, winning four of the five retail awards. But West Coast companies held their own in the onestop and music-label categories. For the second year in a row, HMV U.S.A. was named small retailer of the year, Valley Record Distributors was named one-stop of the year, PGD won the award for branch distributor of the year, and Anderson Merchandisers won for the rackiobher category. Last year, the company won when it was called Western Merchandisers, before it was sold to Anderson News. The awards were presented at the 37th annual NARM convention in San Diego. A complete list of winners fol-

lows:
Independent retailer of the year
(single store): Pure Pop, Burlington, Vt.
Independent retailer of the year

small chain): Last Unicorn, Utica, N.Y. Small retailer of the year (1-25

stores): HMV U.S.A., Cambridge, Mass. Midsize retailer of the year (26-50

Mass.
Large retailer of the year (more than 50 stores): Tower Records,

West Sacramento, Calif.

Rackjobber of the year: Anderson
Merchandisers, Amarillo, Texas.
One-stop of the year: Valley
Record Distributors, Woodland.

Independent label of the year: Epitaph Records, Los Angeles. Branch-distributed label of the year: Geffen Records, Los Angeles. Independent distributor of the year: RED Distribution, New York. Branch distributor of the year:

PGD. New York.

U.K. Court Action Against Collective Licenses Delayed

 BY JEFF CLARK-MEADS and MARK KINGSTON

LONDON—The U.K.'s collective-licensing system for music videos is under a three-pronged attack—but a decision on its future appears more elusive than ever.

A High Court action challenging established practices is on indefinite hold; the European Commission department, considering whether collective licensing should be allowed at all, has been silent on the issue for several months, and now an opportunity for the U.K. Copyright Tribunal to pass its judgment has been snatched away.

The latest challenge to collective-li-The intest challenge to collective-li-

censing organization Video Performance Ltd. (VPL) came last week in a case before the tribunal brought by independent television-production company Video Visuals, producer of the popular program, "The Chart Show."

Video Visuals' counsed Georpe Carsaid a 1988 video air-time deal with VPL for "The Chert Show" was "unconscionable and inequitable" and was signed only because the show's producers had a deadline by which they had to supply the show to the independent television network. Carman asserted that when the

the independent television network. Carman asserted that when the agreement with VPL was signed, the production company was "over a barrel." VPL counters that it has sought only broadcast royalties that are "fair and equitable." VPL represents all the U.K.'s major labels in licensing is-

In his opening statement to the tribunal, Carman highlighted the promotional benefits artists and record companies enjoy when their videos are played on programs such as "The Cbart Show," which attracts 1.7 million viewers in its Saturday morning slot

He argued that the videos had no commercial value in themselves and were merely a device to promote saleable product. He underscored the point by stating that 50% of the cost of the video's production was often deducted from artist royalties. "Effectively," he said, "record com-

panies are trying to profit from the promotion of their own product." He described how "The Chart Show, "first broadcast here on Channel 4 in 1986, initially enjoyed a free supply of must videos from redor companies; the situation changed with the intervention of VPL on behalf of the major labels. The independent sector continues to supply the program with free clips. Carman claimed that following a

move by "The Chart Show" to the ITV channel in 1988, Video Visuals signed an "unconscionable and inequitable deal under unfair circumstances," whereby an initially agreed figure of \$11,850 per week rose to \$19,750 in 1990 and \$25,280 in 1991. Carman added that Video Visuals,

having signed an agreement with ITV, was forced to agree on an overall fee of \$1.06 million for 1992. Carman said, "Video Visuals were effectively held over a barrel by the pressure of VPL acting as a monopoly."

The current VPL offer of a

VPL acting as a monopoly."
The current VPL offer of a \$675,000 tariff for 10 months of 1994 was the factor that led to Video Visu(Continued on page 15)



Michael Triflis NAHM. The reasonal Assn. of Recording Microandisers gave its Heary Chapin Memorial Humanitatian Award to Michael Jackson at the end of the product presentation by Sony Music Distribution at the 37th annual NAFM convention. Pictured with Jackson is Scott Young, the 1994-1995 NAPM president.

4

THIS YEAR YOU SAW US WIN "BEST RECORDING STUDIO."

NOW WE'LL SHOW YOU WHY.

RECORD PLANT CLIENT GRAMMY NOMINATIONS

RECORD OF THE YEAR "Love sneakin" up on your Bonnie Raitt & Don Was

ALBUM Of THE YEAR "Longing in their hearts" Bonnie Raitt & Don Was

POP VOCAL PERFORMANCE (Vocal) "The Power of Love" Celine Dion

POP VOCAL PERFORMANCE (Vocal) "Longing in their hearts" Bonnie Raitt

POP VOCAL PERFORMANCE (Vocal) "Ordinary Miracles" Barbra Streisand
POP ALBUM "Longing in their hearts" Bonnie Raitt

TRADITIONAL POP VOCAL PERFORMANCE "The Concert" Barbra Streisand

ROCK VOCAL PERFORMANCE (Female) "Love sneakin' up on you." Bonnie Raitt LATIN POP PERFORMANCE (Vocal/Instrumental) "Segundo Romance" Luis Miguel

TROPICAL LATIN PERFORMANCE (Vocal/Instrumental) "Master Sessions. Volume 1" Cachao

ALTERNATIVE MUSIC PERFORMANCE (Vocal/Instrumental) "The Downward Spiral" Nine Inch Nails

PRODUCER OF THE YEAR For "Completely" (Michael Bolton) & "The Power of Love" (Celine Dion) David Foster

PRODUCER OF THE YEAR For "Longing in their hearts" (Bonnie Railt) & "Meet the Flintstones" (B-52s) Don Was ENGINEERED ALBUM (Non-classical) "Longing in their hearts". Bonnie Raitt Engineer: Ed Cherney

MUSICAL SHOW ALBUM "Andrew Lloyd Webber's Sunset Boulevard" Andrew Lloyd Webber & Nigel Wright
Producers: Don Black & Christopher Hampton

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Commentary .

It's Time The Grammys Face The Music

BY THOMAS O'NEIL

Why does everyone, it seems, love to give music's Grammy Awards such a drumming? The cool "in" crowd, rockers and media pundits mostly, dismiss them as "the Grannys," while even the epitome of the Uncool and Out-Of-It-Homer Simpson-recently pitched one over a hotel balcony with the harumph "piece of junk!" It was Rolling Stone magazine that uttered the most infamous denouncement ever when it once railed against them as "the laughing stock, the spitting spittoon of the music business."

It hardly seems fair-the Oscars never take such a beating-and therein lies a curious irony. The whole problem with the Grammys, in my view, is that their voting system is based on the Oscars. In fact, they should be modeled on the Emmys.

Oscar winners are chosen by the broad popular vote of film professionals in a sys tem that works, for the most part, well enough. There are fewer than 300 feature movies made in Hollywood every year-50 or so are award-worthy-so it's not too much of a stretch to suppose that most of the voters have seen most of the films competing in the top categories. The music industry, by contrast, has a volume problem. There are 50,000 new tapes and CDs released annually, a number so staggering that it's absurd to suggest that Grammy voters are tuned in to them all.

Television suffers from a similar creative overload, of course, and the leaders of the TV scademy once made the same mistake of trying the Oscar system to choose award recipients. They learned their lesson after suffering a series of humiliating scandals in the 1950s. The most embarrassing involved the same kind of gross injustice that still happens at the Grammys all the time when popularity prevails over art. In the Emmys' notorious "Astaire Affair" of 1959, Fred Astaire was voted the year's best actor for a songand-soft-shoe act on the year's top-rated TV variety special over brayura dramatic erformances given on "Playbouse 90" by Paul Muni and Rod Steiger. Hollywood howled, and the scandal-numbed academy leaders decided that Oscar had no business judging TV.

What the Emmys came up with was a

decision to conduct the most noble experiment in the history of show business awards: Winners would be chosen by judging panels composed of the nomi nees' peers, who must watch and carefully evaluate everything in the running.

The overhaul triggered a new outcry. Academy members fumed at the inconvenience of having to drive over to a hotel room on a Saturday or Sunday and sit through hours of tapes before being able to vote. But the new ballot outcomes revealed something quite astonishing: Not only were the new winners obviously worthy, some of the choices were downright heroic. All of the following shows were quivering under their network executioner's ax when they won top Emmys-"Mission: Impossible," "Hill Street Blues," "Cagney & Lacey," and "Cheers"—and all of them were given a second chance after winning, thereby ow-

ing their survival and current classic status to the intervention of that winged statuette that looks so much like an angel.

At the Grammys, unless the sainted talent is Bonnie Raitt, lesser-known artists don't have a prayer. The awards are so skewed to rewarding favorite popular artists over the best music of the year that the voting results are pathetically



Grammy voting 'should be modeled on the Emmys.' Thomas O'Nail, author of "The Grammys" and "The Emmys" (Penguir Books), is a senior

predictable. The bottom line-and the reason its critics are so irate-is the Grammy contest just isn't fair. It's time the Grammys face the music and let deserving lesser-known talent be

heard. Each NARAS chapter city should

set up judging panels that play all the nominated music for recording academy members qualified to judge it. If the members don't attend, they can't vote.

If NARAS leaders are skeptical that such a drastic electoral overhaul could work, they should test it first in the classical categories, where the Grammys face their greatest discord. Just last year, executives in charge of the classics at Elek-tra, BMG, and Nimbus all blasted the integrity of the current system and endorsed the idea of experimenting with the Emmy procedure. NARAS, that's your overture.

"Grammy bashing is the easiest sport in the world," NARAS president Michael Greene once admitted. He doesn't bave to shoulder the blows. Consider what Cecil Smith, former TV critic of the Los Angeles Times, once wrote about the Emmys: "The system of selecting winners is still the most intelligent used by any entertainment medium. The Emmys may be the only awards system where the judges actually vote for the things they have seen, not just things that they have heard about or read about or the waiter at the bistro told them about. One looks back through the years and the argument is valid that most of the time what was best on television won an Emmy."

GRP SETS THE RECORD STRAIGHT

Thank you for Paul Verna's story on the signing of George Benson and our exciting developments here at GRP (Billboard, March 4). I would, however, like to correct a couple of facts.

Bob Krasnow founded Blue Thumb Records. Several months later, a mutual friend of ours, Don Graham, joined him as a partner. Several months after that, I joined as a third partner. Approximately a year later. Sal Licata joined us as VP in charge of sales and marketing. After another year, Graham left to pursue other things, and at that time Licata became a partner. Also, I did not produce George Benson's

"The Greatest Love Of All." That was produced by Michael Masser.

President **GRP Records** New York

CUSTOMER SERVICE IS FORGOTTEN

One really has to laugh after reading about the financial wors of the major mu sic chains. Stores have now been reduced to the "how low can you go" pricing men-tality. All the analysts in the world would not be able to correct the problems that plague these mall stores. Customer service and long-standing relations with the customer have been all but forgotten in the eternal quest for the ultimate fixtures and end caps.

I was a manager for Sam Goody from 1974 until the early '80s. In the early '70s, department managers knew the merchandise inside and out, were given free reign to merchandise the stores and price goods,

and basically they created unique identities for their particular stores. The advent of low-wage, "know nothing" floor help and management helped these stores lose respect in the eyes of customers and record company staff, thereby creating the need to draw customers in with outrageous, profiteating discounts that only further insult the integrity of the merchandise and the business itself. This dead-end road will eventually lead to the downfall of most of these "copycat, cookie-cutter" stores, and drive customers back to the single, independent stores, where the biggest attraction is a person behind the counter who cares about the music, the long-term business, and the customer base.

Jimi LaLumia Record Connection Lake Bookonkoma, N.Y.

VIDEOS SHOULD CREDIT COMPOSERS Recently, while flipping through MTV

and VH1 music videos, I noticed that neither channel gives credit to the composer or lyricist of the music. This is incomprehensible to me. If these networks can go so far as to credit the director of the video, why can't they give credit to the composers? Composers work very hard at their craft and deserve just as much recognition as the artist and director. Were it not for the composers, there would be no video, no director, and in many cases, no artist

Until I see the composer names on MTV and VH1 music videos, I will flip right past these channels and watch TNN, which does, by the way, credit composers. Gerald S. Schulhart

> Attorney Brea, Calif

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Britboard or its mana-Letters should be submitted in the Letters Editor. Commentaries should be submitted in Commentary Editor Susan Numbers 1515 Resolvery New York N.Y. 10035

Artists & Music

Human League Is Back In The Race Brit Sunth-Pop Trio Returns Via Elektra

■ BY MIRANDA WATSON I ONDON - Phil Onkoy's formous lonsided fringe may have gotten the chop, but the crafty pop that put the Human League at the top of the charts is still there, as proven by initial reaction here to the band's new album, "Octopus," A label change to EastWest in the U.K. and a return to the band's musical roots are behind the renewed success

here, Elektra Records will release "Octopus" April 25 in the U.S. The band will be in the U.S. on a promotional tour April 3-7 and will return to do "track dates" across America from the end of May to the beginning

On a personal level, Oakey has big ambitions for the U.S. rolesse of the album. "I am hoping for a No. 1 in America. It would make my life a bit simpler and give us the confidence and the backing to continue making records

"Tell Me When"-the first single from "Octopus," released in December 1994-is the band's first top 10 U.K. hit in eight years. With sales of 200,000 units, according to EastWest, "Tell Me When" has topped airplay lists across the country and reached No. 6 on the national singles chart for the week of Jan 28

The act's next single, "One Man In My Heart." due commercially Monday (6), already has logged 91 adds in the week ending Feb. 26, according to BDS data published in Music Monitor. "Octopus," the band's first album in four years, shot up to No. 6 on the U.K. m chart after its January release. The musical style is simple yet unmistakably Human League. Oakey's deadpan baritone counters the heady pop choruses of Susan Sulley and

Joanne Catherall against a backing of pure pop synthesizers. Although some criticize the group's lyrics as banal, the Human League's sones have shows been at least memorable, says EastWest managing direc-

They are brilliant exponents of making three-and-a-half minute pop music records. They are a brilliant sin-gles band," he says. Or in Oakev's words, "The Human League is about simplicity. We went in some silly directions after 'Dare,' trying to bring in acoustic instruments and trying to make white soul music. New we've gone back to how we started-singing over recorded sequences on synthesiz-

The Human League stood for all that was modern back in the early '80s, especially its innovative use of synthesizers, which until then had been confined to more experimental music. But the string of hits in the early '80s was followed by a notable absence from the charts toward the decade's end. The Sheffield-based band first ros

to fame in 1981 with the hit "Sound Of The Crowd," released on Virgin Records. Three more top 10 hits followed, climaxing with the No. 1 single "Don't You Want Me?" Their 1981 album, "Dare," also reached No. 1 in the U.K. and sold 6 million copies world-



wide, according to Virgin. Though the hits continued with top 20 singles "Mirror Man." "Fascination," "Louise," and the guitar-laden "The Lebanon," the League was never able to dunlicate the level of success it

enjoyed with "Dare." The group's next two albums-"Hysteria" (1984) and "Crash" (1986)—sold 2 million copies between

them worldwide, according to Virgin The 1986 top 10 single "Human which reached No. 1 in the U.S.—and a "Greatest Hits' album kept the group in the public eye. But the band's last Virgin album, "Romantic?," released in 1990, flooped.

Now Oakev has taken Human League back to its synthesizer roots. while adding a '90s touch with a more uptempo, dancey feel and some new programming twists.

Making the band's sound fit into the '90s was not such a hard task, since the Human League was seen as being ahead of its time in the '80s, according to Oakey: "We were the first 'new-fash ioned band "

"Octopus" has sold 80,000 units to date in the U.K., which is a fair performance says EastWest's Hole who helieves the album will go "at least platinum" in the U.K.

The powerfully catchy chorus of "Tell Me When" made it an ideal radio hit. (Continued on page 15)



the group's album "The Sign" and singles "All That She Wants" and "The Sign." hown at the MIDEM convention at the Noga Hilton in Cannes are, from left, Lasse Karlsson, band manager; Del Bryant, BMI; Kjeld Wennick, Mega Records; Christian Ulf-Hansen, BMI; Ulf "Buddha" Ekberg, Ace Of Base; Lene Vesten, Mega Records; Frances W. Preston, BMI chief; Claes Comelius, Mega Records; Jonas "Joker" Berggren, Ace Of Base; John Ballard, Gothenburg Records/Tuff Studios: and Phil Graham BMI

Brooks, Guns N' Roses Break RIAA Records

ASSICAL . JAZZ . MUSIC VIDEO

LOS ANGELES-Garth Brooks and Guns N' Roses scored glittering new tonnage in February certifications from the Recording Industry Assn. of America. Country star Brooks' 1990 opus



"No Fences vaulted the 13 million mark making it the alltime best-selling country album Other Brooks alhume on Liberty that are hitting new heights were

The Ronin Wind" (1991, 11 million), "The Chase" (1992, 6 million), and his current "The Hits" (5 million).

GN'R's 1987 Geffen debut, "Appetite For Destruction," topped the 13 million sales mark, making it the best-selling hard rock album of all time: it trails only "Boston," certi-

fied at 15 million, in the best-selling debut category. Three other GN'R sets hit new



ales apexes in February certifica tions: "Use Your Illusion I" and "Use Your Illusion II" (both 1991) reached 6 million, while the 1988 mini-album "GN'R Lies" arrived at 5 million

Elton John's 1974 "Greatest Hits" (Rocket/PolyGram), certified for sales of H million trails the Fagles' Their Greatest Hits 1971-1975.

now at 14 million, as the second bestselling hits compilation. Patsy Cline's "Greatest Hits," the 1973 Decca/MCA release by the late country thrush, was certified sextu-

ple-platinum, making it the bestselling greatest hits album by a country artist and-amazingly-the biggest-selling hits collection by a (Continued on page 13)

Ichiban Links With Cema For New Mainstream Label

■ BY CHRIS MORRIS

LOS ANGELES-Jehiban Records the decade-old, Atlanta-based independent music company, has formed a new label, 1chiban International, which will be distributed by Cema. Ichiban International is being styled as a conduit for mainstream-ori ented urban and alternative acts

BILLBOARD EXCLUSIVE Ichiban will continue to distribute product on its flagship label and on such imprints as Wrap, Naked Language, and Sky through independent channels Ichiban was launched in 1985 by

chairman/CEO John Abbey, founder of England's Blues & Soul magazine and a European concert book-



er and tour manmer director of public relations and

promotion for CBS Records in Scandinavia. The company has enjoyed indie success with blues/R&B artists such as Clarence Carter, William Bell, Curtis Mayfield, and Millie Jackson: rau performers M.C. Breed, MC Shy-D. and 95 South; and, most recently, modern rock act Deadeye Dick.

Ichiban's new venture with Cema grew out of preliminary discussions between Easton and Cema president Russ Ruch at the National Assn of Recording Merchandisers Wholesalers Conference in Phoenix last

Easton says, "There had been talk, pretty much all of last year, that we might expand, and that expansion might involve some of the majors, We hadn't really been aggressive about (Continued on page 14)

Bertelsmann Gets 5% Of America Online New Service Planned For Germanu, France, U.K. NEW YORK-BMG parent Berexpanded AOL board of directors. While no specifics have been re-

telsmann AG has acquired a 5% stake in America Online as part of a pact between the two companies to establish an online service in Western and Eastern Europe. The online venture, as vet un-

named, is expected to be launched late this year in Germany, France, and the U.K., with a rollout to other countries in 1996 and beyond. Rertelement cave it will invest up

to \$100 million to fund the launch of the online service, which will be owned equally by the two partners. The 5% stake in the publicly traded America Online, which is based in Vienna, Va., is valued as an approximately \$50 million investment by Gutersloh, Germany-based Bertelsmann. As a minority stockholder. Bertelsmann earns a seat on the

One likely candidate to fill that seat is Thomas Middlehoff, head of Bertelsmann's corporate development department and overseer of the company's various multimedia



activities worldwide. The Germanbased Middlehoff, who was unavailable for comment at press time, reportedly will play a major role in the development and direction of the new venture, which will provide communication, information, and a wide range of other electronic services," according to a Bertelsmann statement.

tronic" content, it can be expected to leverage Bertelsmann's extensive entertainment and publishing assets, which include the Bertelsmann Music Group, the Bantam Doubleday Dell Publishing Group, and the BMG Music Club. Mark Wösser, president/CEO of Bertelsmann, says, "Services will

vealed yet about that "other elec-

be international in scope, but will also reflect local content, custom, and language ' America Online has more than 2

million subscribers in the U.S., offering them a list of services that includes E-mail, digitized magazines and newspapers, interactive discussion forums, and Internet ac-

A TEN HOUR TELEVISION



We wish

to acknowledge

and thank

the following

participants

who helped

make this

project

possible.

Aerosmith
Alan Aldridge
J.W. Alexander
The Allman Brothers Band
Al Aronowitz
Peter Asher
Hank Ballard
The Band
Jeff "Skunk" Baxter
The Beach Boys
The Beastie Boys
Chusck Serry

Bone
Pat Bone
David Bowie
James Brown
Ruth Brown
Jackson Browne
Lindsey Buckingham
Eric Burdon
Solomon Burke
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The Byrds Charlome Caffey Belinda Carlisle Gerry Casale Felix Cavaliere Nick Cave Exone Cervenka Ray Charles Eric Claptan Dick Clark

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The Ga-Go's

Grandmaster Flash
The Grateful Dead
Green Day
Guns N' Roses
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A AND VIDEO EVENT.



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Patti LaBelle Led Zeppelin Jerry Leiber Don Letts Eddie Levert Gerald Levert Jerry Lee Lewis Little Richard The Lovin' Spoonfu John Lydon Jeff Lynne Malcolm McClaren Country Joe McDonald Roger McGuinn John McNolly Legs McNeil

Gerry Marsden George Mortin Brion Moy oni Mitchell Magnificent Montague Som Moore

The Momos & the Popas

Scotty Moore **Grahom Nosh** New York Dolls Peter Noone

Ric Ocosek The O'Jays **Johnny Otis**

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Video Retail Launch: March 21,1995

Producer Jeffrey Peisch

Executive Producers Quincy Jones, David Salzman, **Bob Meyrowitz** and

Andrew Solt



Concert Status Improves In S. Africa With Stones

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG-The Rolling ones' late February concerts at Ellis Park here finally proved to concertgoers and international artist managers that a concert of this scale is feasible in South Africa

Although the November 1994 Whitney Houston tour sold a total of 150 000 tickets over three nights (Billboard, Dec. 10), the event was a nublic relations and organization. al fiaseo that saw ticket holders unable to find their sests. In addition. security was so lax around Ellis Park that bands of muggers openly were able to fleece concertgoers outside the stadium

Following that tour, emergency meetings were held by the tour's local co-promoter, Big Concerts, and Ellis Park management, city authorities, police, and traffic controllers, leading to drastic new security measures.

Big Concerts' subsequent Roxette show served as a test of the new measures and somewhat of a trial run of the Rolling Stones dates. The same measures were applied at Big Concerts' Stones events and, along with close cooperation by city authorities, who rovided municipal buses to ferry fans to the stadium from venues around Johannesburg, they helped make Voodoo Lounge a high point

The measures also belond disnel pop fans' lingering doubts about attending concerts-doubts that initially had led to slow box-office sales for the Rolling Stones. The Feb. 24 concert was seen as being poorly timed to coincide with the rush hour and had a gate of 35,000. The Feb. 25 show had 60,000 attendees, and fans were turned away for the standing room part of the

of South African music history.

The sales came despite the con-(Continued on page 103)

Billy Montana's Back on Magnatone Multigenre Label Aims First Set At Country Market

■ BY EDWARD MORRIS

NASHVILLE-Newly established Magnatone Records is making its official country music debut with the April 18 release of Billy Montana's "No Yesterday" album. If the artist's name sounds familiar, it's probably because of his brief flurry of activity on Warner Bros. Records in 1987-88, during which time he charted three singles as Billy Mon-tana & the Long Shots.

"Didn't Have You." the first single from the album, will hit radio March 13, and its accompanying music video has just been added by CMT. Magnatone is distributed by

Headquartered in Nashville and with an office in Los Angeles, Magnatone is a multiformat label (Billboard, Nov. 5, 1994). In addition to Montana, the label has signed country acts Shelby Lynne, Great Plains, and Rich McCready, and hip-hop and jazz artist Rod McGaha.

The label is a joint venture among four partners: former EMI chairman Jim Mazza, now Magnatone's CEO; producer and publisher Bront Moher, president: Nick R. Cus, executive VP and COO; and Roy Speer, cofounder and former chairman of the Home Shopping Network. "It wasn't like a grand design to

have Billy come out first," says Ma-her. "It just kind

of worked out that way . . . We really rush any product, and Billy was just further along Maher, who SAPPAS OS AVACUA tive producer for

the project, says he is "totally satisfied" with the album, which was produced jointly by Montana, Jim McKell, and David Flint, "I had a lot of faith in Billy and in the stuff that I had heard him and Dave and Jim do." Maher says. He adds that he saw his own task as overviewing the songs and coming to the rescue "if something started to

wander." As it turned out, nothing A native of Voorheesville, N.Y., Montana holds a degree in agricul-ture from Cornell University. He

was born William Schlappi, but changed his name "as a joke," he says, while still performing locally.
"We had a real strong regional following." Montana says. "And crowds started getting so big that we start-



saying, 'Hey, we need to change our names.' So everybody in the band-there were five of usdecided to take fake names. I

tana, and I loved the state of Montana—I'd just been there. So it was like, 'I'll be Billy Montana.' And it stuck

The band got Warner Bros, attention through a self-produced, independent album, which led to it signing a singles deal with the label as Billy Montana & the Long Shots. With Paul Worley and Ed Seay pro-ducing, the group charted its first single, "Crazy Blue," in early 1987. It went to No. 46 and was followed by "Baby I Was Leaving Anyhow." (Continued on page 24)

Temptations' Melvin Franklin Dies At 52 RY LE REVNOLDS

LOS ANGELES-Molvin Franklin

on original member of the classic Motown act the Temptations. died of heart failure Feb. 23 at Cedars-Sinai Medical Center here. He was Franklin and

Williams liams were the (Continued on page 20)

RECORD COMPANIES. Warner Bros.



Scarface with a platinum plaque commamorating sales of his album "The Diary. Shown, from laft, ara Carmoniqua Roberts, Noo Trybe manager of craetive services; Mike Mack, Noo Trybe sales managar; Joyce Castagnola, Virgin Records VP of sales; Phil Quartararo, Virgin Records Amarica presidant/CEO; Scarface; Eric Brooks, Noo Trybe president; B.W., Scarface's managar; and Waymon Jones, Virgin Records VP of R&B promotion.

P-Street Paves The Way For **Hip-Hop Acts At Perspective**

LOS ANGELES—Building on a foundation of R&R acts that includes Sounds Of Blackness, Mint Condition. and For Real Perspective Records has entered the rap race with its P-Street Records, an imprint created to bring harder-edged sounds to the label created by producers Jimmy Jam and Terry Lewis. The first release from the hip-hop

label will be the self-titled, debut alburn by Munchie, a I3-year-old female rapper from Oakland, Calif., which streets in April.

P-Street gives co-venture partner

following its recent dissolution of Tuff Break Records (Billboard, Feb. II), but P-Street will not absorb acts dropped by the defunct label.

Perspective president Sharon Heyward says, "This move diversifies the label's roster and adds the valuable dimension of hip-hop to Perspective, which maintains our role as a real player in the music game." Jam concurs: "P-Street was created

to give Perspective a greater pres in the rap community. [Lewis] and I deal mainly with R&B, so we need people who could come in and help give (Continued on page 14)

was senior national director of rock

promotion at Elektra Entertain-

senior director of promotion in Los

Angeles, Shanna Fischer national

director of alternative promotion in New York, Jim Bergin West Coast

promotion director in San Francisco.

and Gary Triozzi Midwest regional

promotion director in Chicago, They

were, respectively, national director

of promotion for Interscope, national

EMI Records names Sean Lynch

Records in Los Angeles promotes Mark Goldstein to senior VP of business and legal affairs, Chris Jonz to senior director of jazz promotion, Randall Kennedy to senior director of jazz marketing and sales, and Dana Watson to jazz A&R manager. They were, respectively. VP of business affairs, national director of jazz promotion, national director of marketing for jazz and progressive music, and jazz A&R coordinator. Jim Del Balzo is promoted to se-

nior VP of rock promotion for Columhis Records in New York He was VP of album promotion. Jill Glass is promoted to senior VP of marketing for A&M Records in

Los Angeles. She was regional sales manager.

Bruce Carbone is promoted to VP of A&R for Mercury Records in New York. He was senior director of A&R. David Gilchrist is appointed VP of



east Asia in Hong Kong. He was mar-

keting and operations director for

Elektra Entertainment Group pro-

motes Jodi Smith to associate direc-

tor of press and artist development in

New York and Lisa Jefferson to as-

sociate director of press and artist development in Los Angeles. They

were, respectively, manager of East Coast press and artist development.

and manager of West Coast publicity

Michelle Meisner is named senior

Warner Music Australia.

and artist development.











keting for EMI, promotion manager







creative services. They were both directors of creative services

for Warner Bros., and Midwest pro-Peermusic promotes Mallory motion manager for EML Lambert to managing director of South African operations in Johan-PUBLISHING. Peter McGlinchev is nesburg and Jorge Barriga to direc-tor of Latin American operations in named VP of international adminis-tration for Sony Music Publishing In-New York. They were, respectively, ternational in London. He was direcgeneral manager and manager of royalties and MIS. tor of administration for Sony Music

Publishing Europe. Sony Music Publishing in Nashville RELATED FIELDS, LaVerne Evans is promotes Tracy Gershon-Fishell to promoted to VP and assistant general counsel for BMG Entertainment in senior director of talent acquisition and Dan Wilson to senior director of New York. She was senior counsel.

MCA Links With Green Day Mgrs. For (510) Label

■ BY CRAIG ROSEN

LOS ANGELES—Green Day managers Elliot Cahn and Jeff Saltzman have pacted with MCA to create (510) Records. The joint venture is MCA's latest move to become more competitive in the rock and alternative arena. (510) is being funded by MCA, which also will handle manufacturing.

which also will handle manufacturing,
distribution, sales,
promotion, marketing, and publicity for the label.
Cahn and Saltzman will assist in
conceptualizing

and implementing marketing plans and will be involved in video production and video promotion for the label. The deal with MCA runs six years, after which MCA has a buyout option. MCA Records president Richard

MCA Accords president atenary Palmese says, "I really believe Jeff and Elliot are in the position to successfully attract important artists whose careers we will develop together through MCA on (510)."

The formation of (S10) is the latest in a series of moves by MCA to create a higher rock and alternative profile. Radioactive, which is a joint venture between MCA and Gary Kurffrst, has had success with alternative rock act Live, whose "Throwing Copper" al-burn has sold more than 1.2 million copies to date, according to Sound-Sean.

Last year, MCA signed a production agreement with Fort Apache (Billboard, May 14, 1994). In addition, MCA has stepped up its signings in the rock area, inking such acts as Water, the Nixons, and the Dimestore Hoods, according to Palmesse.

"This partnership, along with the others, definitely improves MCA's position in rock and alternative music," Palmese says.

(610) is named for the area code of Cahn and Saltzman's Oakland, Calif, headquarters, in tribute to the late 415 Records. That early '80s Bay area-label was founded by Reprise president Howie Klein and was known for such pop-punk signings as Romeo Void, Translator, and Red Rockers.

Cahn and Saltzman's Cahn-Man management firm handles Reprise's Green Day and the Muffs and Geffen's Jawbresker. As attorneys with their nominal firm, Cahn and Saltzman serve as legal representatives for Epitaph's Offspring, Randd, and Pennywise and Reprise's Muthoney. None of the aforementioned are connected to (510)

Cahn and Saltzman employ nine people; four of those staffers will be devoted solely to (510), handling A&R and tour support, while the other five will split their time between the label and the management company.

The first band signed to (510) is Berkeley, Calif.-based Dance Hall Crashers. Saltzman calls the sextet, which is fronted by two female vocalists, a ska-punk band with "commercial appeal, but a very credible punk (Continued on page 105)



Ferrick Goes Acoustic On 2nd Set

Atlantic Singer Isn't Afraid Of F(olk) Word

■ BY JIM BESSMAN

NEW YORK-It usually works the other way around, but Melissa Ferrick, whose 1993 debut album. "Massive Blur," was notable for its rockhand sound has turned down the volume for her follow-up, "Willing To

"I used to be afraid of the word, but this is almost a 'folk' record," says the Atlantic artist, whose new disc streets April 11, "Productionwise, it's obviously a lot less. I went in wanting to make a singer/songwriter record because that's what I am. So I wanted it very pared-down. Ferrick's debut, which was pro-

duced by Gavin MacKillop, took threeand-a-half months to make and featured Ferrick's first work on the elec tric guitar. On "Willing To Wait." which took five weeks to record, Ferrick herself took control of the knobs, co-producing with Julie Last, an engineer whose credits include Rickie Lee Jones, Joni Mitchell, and Shawn Col-

"With Rickie Lee, [Last] engineered the best acoustic guitar sound I'd heard, which is the sound I wanted," Ferrick says, Ferrick's bassist, Marika Tielios, also co-produced and is the main accompanist on the alburn, with percussion added on only a

"I didn't want to completely lose that side of myself," Ferrick says of the harder sound of "Massive Blur." That's good news to Paul Marszalek,



PD at San Francisco album alternative station KFOG.

"We played 'Happy Song' from the first album and had a moderate suc-cess that she could build on," says Marszalek. "It's interesting that she's gone back to an acoustic direction instead of rocking out more on the second album, but if they come with 'Fall-ing On Fists,' they'll have a decent

"Falling On Fists" is one of the tracks on "Willing To Wait" for which Ferrick wanted drums. "I knew I wanted a real wild arrangement on it and worked on it solely for probably a

little min home

Atlantic also recognizes the song's potential for widening Ferrick's radio inroads. According to product manager Lisa Gray, a "Falling On Fists" promo-CD will go to album alternative

"We solicited all the best student di-

ctors of these schools," Diener adds.

We're going to have these students

make a minimovie and make a video

compilation. What you'll end up with is

a video book of 'Where'd You Hide The

the videos, subject to the director's

concept. Diener says that some of the

treatments take an abstract approach,

will be drawn from classes at the Uni-

versity Of Southern California and Cal

Columbia's attraction to the strong

narrative element in "Body"-which

plays like a song cycle about emotion-

ally displaced and disconnected men

and women in the Southwest-probably seemed like a natural. McMurtry

is, after all, the son of Pulitzer Prize-

winning novelist Larry McMurtry, au-

But, asked if he writes prose, the

younger McMurtry replies, "Very lit-tle. Every now and then I'll write a

page of it, and throw it on the pile of

all those song lyrics. I don't write it

McMurtry adds that he didn't pen

the album with any grand theme in

mind. "I guesa [the songs] just all

(Continued on next page)

while at least one uses animation. Diener says that the directing talent

State University Northridge.

thor of "Lonesome Dove."

very seriously.

McMurtry will appear in several of

stations: the cut also will head a promotional CD of several tracks that will he serviced to college stations Ferrick will return to the heavy

grass-roots touring approach that helped support "Massive Rhur." tionally, a feedback card will be included in copies of "Willing To Wait" to gather a "solid database" for future contests, giveaways, and fan-club Unlike Ferrick's debut, the new al-

bum will be marketed directly to the gay market, says Gray. While Ferrick does not address her sexual orientation in her lyrics or bring it up in interviews or press materials, she has recently revealed that she is gay in order to remain truthful to ber fans and ber-(Continued on next page)



ents. Songwriter Diane Warren recently received ASCAP's second Voice Of Music award at a reception at Spago in Los Ang The award, presented last year to Garth Brooks, honora aongwriters and entertainers whose music is recognized worldwide. Shown, from left, are Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide: Warren: ASCAP chairman Marilyn Bergman; and songwriters Alon Bergman and Mike Stoller

What I Did On My London 'Vacation': Radio Report: Def Leppard In The Studio

ONDON BEAT: One of the best things about spending an extended period of time in a different city is listening to the radio. I just returned from spending three weeks in London working on the launch of Billboard's new U.K. weekly music trade, Music Monitor, and I had lots of chances to twirl the dial as I was throwing back Diet Virgin Cola (yep, it even has Richard Branson's signature on the back). Among the songs that constantly perked up my ears

were "Mansize Rooster" by Supergrass, a trio on Parlo-phone that could be the U.K. equivalent of Green Day, "So Let Me Go Far" by Dodgy; Heather Nova's "Walk With Me," which will Nova's "Walk With Me," which will be released by Work/Sony in the U.S.; and "Here And Now" by Del

Amitri (which has just been released But my absolute favorite was the irrepressible, give-me-a-convertible,

get to first.

a-warm-day, and-an-open-road song, Wake Up Boo," by the Boo Radleys, from the band's new Crestion album, "Wake Up." Unfortunately, the album isn't scheduled for release by Melinda Newman stateside until September on Columbia. Here's hoping its

U.K. success will make for a speedier domestic arrival. The strangest song I kept hearing was a dreadful remake of "Total Eclipse Of The Heart," that Bonnie Tyler chestnut, by Nicki French. That one should be stopped at passport control. My favorite cover was Boyzone's take on the Osmonds' "Love Me For A Reason." Mark my words, it's a cover that All-4-One will live to regret that they didn't

DEF EARS: Let's see, it's early 1995. The last Def Leppard studio album came out in 1992, which means we shouldn't even be thinking about a new collection of songs. Wrong! According to DL lead singer Joe Elliott, the band has recorded 16 tracks for its next release, which should

he out in the fall. The album, tentatively titled "Slang," marks the first time in more than a decade that the group has recorded a new album without producer Mutt Lange. But Elliott stresses that there has been no falling out between the two parties and that the band hasn't ruled out working with Lange again. "When you've worked with someone like Mutt, you'd have to be a fool to have not learned a lot because he's the best in the world," says Elliott, "On this alburn, it was the right thing for us to attack it. We had this complete band vibe. We didn't think we needed someone else to come in and say, 'You need to do it this way.' " As-

sisting in the production of the album is Pete Woodroffe, who also co-produced "Retroactive." "We're not in a recording studio, we're in a villa in Spain," says Elliott. "We horrified the owner by throwing out the furniture. We're doing it all on ADAT. We didn't want a sterile studio environment. Elliott sees the material on "Slang," which at this point

ranges from acoustic to heavy metal, as a natural progres sion from "Retroactive," a collection of B-sides and previously unreleased tracks that came out in October 1993. 'Retroactive' was a bridge between what we did and what we're doing now. It's not a matter of closing a gate on our past," he says. On the album, drummer Rick Allen

plays a regular acoustic drum kit in-stead of the partial electronic one he's used since losing his left arm several years ago. Additionally, it's the first full album to feature guita-ist Vivian Campbell. "This album is different from anything we've ever done," says Elliott, "But it's not so much the sound as the energy. After selling tens of millions of

records and making millions of dollars, Elliott hasn't forgotten for a mimite that's he's one of the lucky

ones. "I told my careers officer I was going to be a rock star or a footballer, and I wasn't that great at football. I love being a rock star on stage, but otherwise, people can come and talk to me, I'm approachable. I'm not one of those

arty types like, 'Darling, I'm dying to be a star.' I'm the one in 10 million who got away with it." KAMEN'S KORNER: While in London, we also spent

some time with soundtrack composer Michael Kamen, who's working on three scores for "Don Juan de Marco," with Marlon Brando and Johnny Depp; "Die Hard III" with Bruce Willis and Jeremy Irons; and "Mr. Holland's Opus," with Richard Drevfuss. He's also reteamed with Bryan Adams and Mutt Lange, with whom he wrote "Evcrything I Do (I Do It For You)" and "All For One," to write "Have You Ever Really Loved A Woman," which is fea-tured over the end credits of "Don Juan." The song, which has an elegant waltz feel, is performed by Adams

WHO'S ON FIRST: Coming later this spring in MCA's continuing series of Who reissues will be a repackaged "Who Sell Out." According to Who reissue co-producer and historian Chris Charlesworth, "Who Sell Out" will include several previously unreleased tracks, among them "Glitter-ing Girl," a Who recording of a Ray Davies song; "Hall Of The Mountain King," a Who instrumental from Grieg's "Peer Gynt"; and several brief ads, including one for BBC's Radio One performed to the tune of "Boris The Spider." The collection also features several numbers that first ap-peared on last year's Who boxed set.

College Film Shorts To Promo McMurtry's Columbia Album BY CHRIS MORRIS

LOS ANGELES-For his third Columbia album, "Where'd You Hide The Body? Texas singer/songwriter James McMurtry is going to the movies, literally.

The label plans to visualize the dozen

original McMurtry songs on the album as a series of short films directed by college film students. The resultant reel will then serve as a promotional tool for the album, scheduled for release May 9. Plans now call for shooting of the shorts to begin this month. Columbia product manager James Diener says, "When we heard the rec-

ord, we were struck by the literary quality of the album. The songs re-flected James' ability as a writer to



Relativity Sees Home's Foundation In College Radio, Retail

NEW YORK-Considering the band's bracing lo-fi sound and doggedly insular nature, it's probably an understatement to call Home a "grass-roots" project. Even Relativ-ity—which will issue the band's label debut, "IX," April 18—is willing to admit that the Tampa, Fla., quartet is still in the seed stage. 'We don't expect this band to sell

huge numbers of records right

Mark Attenberg, "But we don't need them to since they operate so simnly. Both the band and we share a long-term vision in terms of developing a profile with their potential

Since that audience, currently being mined by such similarly minded bands as Pavement and Sebadoh. depends on college radio and fanzines, those media are the center of the label's initial push. Attenberg cialists Autotonic-which handles such labels as K and Drag City-to promote the music to college radio

Attenberg says that the album will be aggressively priced-at \$11.98 list for the first shipment of 5,000 CDs-to compete more easily with smaller independent labels. We're probably going to sell the vast majority at mom-and-pops," he says. "And a low price point is essen-

"IX" is, in fact, the band's ninth

full-length release in the past two years, although previous collections were available only at a few Tamps Bay-area shops "on really shitty third-generation cassettes," according to bassist Brad Truax.

Although Home has progressed from living-room recording (on an ancient two-track deck) to the comparatively hi-tech 8-track machine

bass player, give out stickers, visit ra-

dio stations, and sell records out of the back of my car!" says Ferrick, who

adds that "Massive Blur" is selling

more units now than when it was first

released. "We'll play all those cities

where people found my record and

wrote and asked us to come and play.

I don't want to lose that grass-roots

Moines [Iowa] and having them take

cally concentrate on the Northeast,

since Ferrick, who resides in Los

Angeles, is a Massachusetts native

who sttended Berklee College of Mu-

sic in Boston and later lived and

played extensively in New York. Not-

ing Atlantic's in-house video produc-

tion capability, Gray says that footage

from Ferrick's South By Southwest

show and a March 13 showcase at

Atlantic will then wait to see which

Brownies in New York will be used for

electronic media coverage.

potential, Gray says.

you out for beers after the show."

ing, playing before 20 people in Des

Gray says that touring will specifi-

its D.I.Y. nature still shines through on songs like "Conception," which is cleaved by snippets of cassette-rec-

orded conversation. "It's not lo-fi for the sake of being lo-fi," says keyboardist Eric Morri-son. "That whole idea is just so pretentious. We just record our songs the way they make sense to us."

The sometimes inscrutable songs—sung by either Morrison or guitarist Andrew Deutsch-can be pop-flavored (such as likely empha-sis track/first video "Make It Right") or wildly free-form ("Atom ique"). The mortar is provided by a mischievous spirit reminiscent of Frank Zappa's early work. "We've all been listening to a lot of '70s stuff," says Truax. "For me, there's been a lot of Devo. I think Eric's been more into Emerson, Lake &

Morrison admits Home's singular sound was in part spawned by a dearth of outside input-the band seldom played live in its first two years of existence, although he is ooking forward to an East Coast trek tentatively scheduled for late

Palmer.

"[Recording] was a cheap night of entertainment for us, and it was easier than carrying a whole lot of

equipment from club to club," says Morrison. "Bands think they bave to play live first, but since we all hought recording would be more fun than playing out, we just started doing it." Home, which wasn't actively seek-

ing a deal, was brought to Attenberg's attention by his sister-who album track "emerges" for videoclip was awakened by a late-night practice. "She sald it was a painful, but beautiful noise," Attenberg says. "I can't think of a better way to describe them than that."

MELISSA FERRICK GOES ACOUSTIC FOR 2ND ALBUM

(Continued from preceding page)

"She's an artist who happens to be gay-not a gay woman who happens to be an artist," says Ferrick's manager, Mary Stuyyesant. This fits in with what lesbian event producer Mariah Hanson calls "a whole new consciousness in the lesbian community—which is not to be primarily identified as lesbian in outreaching to the straight

community for mutual acceptance Hanson's MT Productions puts on the annual lesbian-targeted Dinah Shore Weekend festivities coincid--but not affiliated-with the LPGA Nabisco Dinah Score golf tournament March 23-26 at Rancho Mirage, Calif. Atlantic will support Ferrick's performance at the event's concluding party; the label will also advertise in gay publications and utilize online gay forums in publicizing

But Stuyvesant makes it clear that Ferrick's sexual preference is not fundamental to the label's promotional

plans. "We have a running joke: If she plays, they will come-it doesn't matter," says Stuyvesant of Ferrick's gay following. "Girls know about her through word-of-mouth or the grapevine, so instead of ignoring that audience we decided to acknowledge it and reach out to it. It's an audience that's very supportive of the arts, but should

not be the focus of the campaign."

And, Stuyvesant says, "Willing To Wait" isn't gay-themed. It does, however, reflect "spiritual" changes in the two-year period following "Massive Blur," as the artist herself notes. "The whole theme of this record is

to make sure you know what's going on around you and don't give up," says Ferrick. "'Falling On Fists' sums it up, but 'Willing To Wait' is the perfect title: being content and comfortable with life and with where you are and accept where your life brought you, out losing aggression and the dream to move forward. The first record was very different, with more



down-out, dirty, slit-your-wrist kind of stuff. This one's more about empowering yourself, rather than, 'Screw you!' I can't believe you left me.' "

Ferrick, who was signed on the basis of her solo opening slot on a Morrissey tour, is eager to hit the road again "and never come off." She will

"I'll just go on the road with my

perform at South By Southwest in Austin, Texas, prior to going on tour

COLLEGE FILM SHORTS TO PROMO NEW MCMURTRY SET

(Continued from preceding page) linked up. I didn't have a concept to

start up with. I never do. It always feels like I can never write another word. Where is it all gonna come from? Oh my God, I've gotta write all these



Cramping Up. The Cramps stretch their legs after e sold-out show at Los Angeles' Palace, Shown, from left, are band members Harry Drumdini and Slim Chance: Kevin Patrick president of The Medicine Label: the Cramps' Poison lvy; Barry Lyons, head of rock promotion, Giant Records; Larry on, Giant Records' attorney and the hand's Lux Interior

For "Body." McMurtry, whose earlier albums were produced by John Mellencamp and Mellencamp guitarist Mike Wanchie, turned to producer/musician Don Dixon, whose previous stu work includes albums for R.E.M. the Smithereens, Let's Active, and Marti Jones

"He's real good to work with." MeMurtry says of Dixon. "I did a songwriters tour a couple of years ago. It was me and Don and Marshall Crenshaw and Jules Shear and David Halley. They put the five of us on a bus and took us across the country doing these things. That's how I got to know Don.

"You send him a song, and he gets it. He knows what you're talking about, he knows what groove you're thinking about. I do most of my demos live-to-DAT, vocal and guitar. He can listen to them and instantly figure out about drum parts and bass parts and what-

Guesting on "Where'd You Hide The Body?" is a wealth of Texas talent. much of it from McMurtry's home base in Austin: Mellencamp guitarist David Grissom; guitarist/songwriter Stephen Bruton; Joe Ely's former pedal steel player, Lloyd Maines; and blues guitar-ist Steve James. Bassist Mark Rubin of the punk bluegrass trio Bad Livers was recruited-on tuba-for the track "Io-

McMurtry says, "I worked with Grissom on the last two records, and worked with Bruton on the road just a

little bit on the 'Wasteland' tour fin 1989], Steve James I've known for years-we both lived in San Antonio efore either of us came to Austin. I'm a big Bad Livers fan, and Steve James sangs out with Rubin a lot . . . I called Steve and said, 'Bring Mark Rubin, if you can find him, and a tuba.' And sure nough they showed up." Plans call for McMurtry to tour be-

hind the album, supported by his working unit of bassist Ronnie Johnson and drummer David Bender. "Obviously, James is going to do a

emendous amount of road work." Diener says, "He's got a large fan base, specially in the Southwest

The album's first track, "Levelland," will be issued to album rock and album tive radio stations at the end of April. Diener says that McMurtry has long-standing support at the latter format. "When James went out [behind 1992'sl 'Candyland,' he did a tremenis amount of work at those outlets

that are now recognized as Triple A." Plans for promotional materials for Body," including flats, posters, and print ads, are pending, since the label intends to key on the visual content of the short student films.

We believe that whatever is delivered as the creative element of the video package is going to drive the ancillary marketing elements," Diener says. "We're waiting for a large piece of the puzzle to come in."

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ICHIRAN LINKS WITH CEMA FOR NEW MAINSTREAM LABEL (Continued from page 7)

\$4,588,405

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it, but we'd talked to a few people. This whole thing didn't get speed until Russ and I were just talking leisurely at the mini-NAPM

"We told Russ that we'd been toying around, that we'd really like to get into some mainstream urban things and some other things, and expand our current opamtions to some things that union not no ally done yet. That's really when the

whole thing came together Bach says that while Ichiban's strong roster of R&B talent was enticing, Cema's deal with Ichiban is "not about the type of music, it's about the talent of the people. Between John, who is the A&R person, and Nina, who is the business person, they have a terrific team, That was really what we went after. We were not interested because of a genre of music we were interested because of them, and what they could possibly do in the future.

The new label with Cema was formu ated as an entity that would allow Ichion to maintain its indie presence.

ADTISTICS

Bach says, "They didn't want to abandon what they had, they didn't want to just move over what they had into branch distribution. Nins is extremely active with (the National Assn. of Independent Record Distributors & Manufacturers

and with the independent process. "We're very independent-minded," Easton says. "Quite a few of the labels have approached us through the past couple of years in different capacities to do things with them, but we felt that the only way this situation would be right for us (would be if) we would have the con-

trol, and that we would be doing things together [as] equals." Easton, who also chairs NAIRD, adds. We will have the same commitment to the independent side. We will still release 56 albums on the independent side fin 1996). That by itself will tell that the commitment is still there. Also, we are not transferring [artists]. M.C. Breed's

next album is going to come out on Wrap. just like the four other ones." Ichiban International expects to re-

12.812

15,720

15,540

14,229

lease 10 albums in its first year. Its relosse schedule kicks off April 25 with former Nastymix Records artist Kid Sensation's rap album, "Seatown Funk."

On the same date, the label will issue "I Want You To Love Me," a blues album by Lyle Lovett's former band member Francine Reed; the set's first single. Why I Don't Know," is a duet with Lo-

The debut release by Baltimore-based alternative artist Lisa Cerbone is set to arrive May 9. The first Ichiban International album by former Blackbyrds keyboardist Kevin Toney, who debuted on Ichiban proper last year with "Lovescape," will follow.

The future situation of Deadeve Dick, whose 1994 Naked Language/Ichibun al-bum, "A Different Story," spawned a sig-nificant hit in the track "New Age Girl,"

currently is a question mark.

Perhaps reflecting on the future of that band, Easton says, "The main goal is to sign artists actively on both rosters and keep them there, but the only exception might be a new signing that was done last year which is very much in the mainstream, which is what the label is oning to be about

She adds, "I don't want people to think that we will start something on one side and then (do) almost like a farming sort. of thing That's not what this is short I don't think that is fair. I might as well then go totally [to branch distribution] We will actively sign artists on both sides. This will give us an opportunity to get to the mainstream of things and get the expertise of Cema to work something that can go mainstream. That doesn't mean that we still can't have multimil. lion-unit hits on the independent side. just like we've always had.

Ichihan which currently boasts a staff of 30, will handle the marketing and promotion of Ichiban International releases. The enlarged release schedule will necessitate further staffing.

P-STREET (Continued from page 10)

the label an added dimension Three other acts are stated for 1995 late spring/early summer release on P-Street: New York rapper Pudgee, formerly known as Giant Records artist Pudgee Tha Phat Bastard; East Coast rap act the Outsidaz; and Los Angeles rapper Arrogant.

Miguel Mojica has been named P-

Street rap promotion manager and is hased in New York P-Street's creation follows Perspective's recent formation of an in-

house A&R staff consisting of senior A&R director Jr. Regisford and A&R director Kobie Brown Says Jam, "In order to be a full-fledged label, we had to have a dedi-cated A&R staff."

The Grammy-winning Jam and Lewis are considered one of the most prolific production teams in music to-

They are credited with catapulting Janet Jackson's recording career and have worked with such successful acts as Boyz II Men, Patti LaBelle, Karyn White, and Ralph Tresvant. Rounding out Perspective's current roster are Lo-Key?, Raja-Nee, group Drama was dropped from the label.

Continental Drift UNSIGNED ARTISTS AND REGIONAL NEWS

RALEIGH, N.C.: Although it's better known for its alternative rock bands, the Raleigh-Durham-Chapel Hill area, known as "the Triangle," also has a growing number of artists playing country music. The best of the bunch is the Backstiders, a top-notch bonky-tonk band that singer/guitarists Chip Robinson and Steve Howell have led in various incumations since 1991. The Backaliders recently acquired an enhanced hard-rock dimension with the addition of lead guitarist Brad Rice, formerly of Finger and Profile recording act the Accelerators, "With this version of the band, when it rocks, it really rocks," says



Robinson. Rice plays Johnny Thunders to the rest of the band's Flying Burrito Brothers, kicking their enerry outrut to an incredible level of intensity—at times, the Backsliders triple-quitar attack is reminiscent of mid-80s country-punk pioneers like the True Believers or Jason & the Scorebers, Still, Robinson doesn't want the band to stray too far from their country roots, "A lot of guys try

to play rock music with a country attitude," says Robinson. "We're trying to play country with a rock attitude, which might seem like the same thing. But it's not . . . We want more of the old Bakersfield sound—old Buck Owens, old George Jones, Webb Pierce, Johnny Cash. I don't know how that would get marketed these days, although it seems to work for some people. The Mavericks somehow broke through, which is amazing, and Radney Foster seems to be doing pretty well. We would fit in there, I guess, Somewhere," Contact Chip Robinson at 919-772-0716. DAVID MENCONI

CLEVELAND: It's 1972. The power chords triggering the Raspberries' "I Wanna Be With You" evoke the sometime glory that was Cleveland and serves as a strong launch for the sharp, entertaining 15-track compilation, "Straight Outta Cleveland." Anthologist Eric Olsen, co-author of "Networking," sought to feature nationally prominent groups and artists, songs of intrinsic value, and longtime area stalwarts who deserve wider recognition. Besides the Raspberries time area stalwarts who deserve whoer recognition, denotes the many there's Pere Ubu, represented by the great "Waiting For Mary," the Dead Boys' "Sonic Reducer," and the James Gang's "Midnight Man." Among the supercool tracks are the reggae times Wild Horses "Funky Poolle" and First Light's cerie "Reggae Meltdeam". The stalaurts some definet include electroshockers Indian Rope Burn, power-poppers Hot Tin Roof, the technocratic Exotic Birds, and the good-timey Oroboros. Released on Los Angeles-based Oglio Records, the well-sequenced anthology aims to clarify the city's rock image and bring its heritage into the light. Sony Special Products licensed the tunes and manufactured the independently distributed discs. James Henke, cu rator of the Rock and Roll Hall of Fame and Museum due to open here Labor Day, wrote the liner notes. The compilation suggests a new musical scene might be in the offing and shows just how rich a tradition already exists.

ST. LOUIS: In just over a year's time, Five Of These has garnered both critical acclaim and popular support (for those counting, there are six members). Cap-ping off 1994, the band's independent debut, "I Married My Head," was the local release on St. Louis Post Dispatch chief music critic Steve Pick's top 20 albums of the year. The band was similarly recognized in the Riverfront Times Reader's Poll, winning best new local band and best local recording, and also was mentioned in a variety of categories including best world beat band. That last recognition comes as a re-

sult of the band's penchant for eclectic instrumentation and the rhythmic diversity of drummer Edward Ibur and percussionist Scott Anglin, but the songs originate in the pop/wave stylings of vocalist/bassist Joe Stein man. Keyboardist Melissa Wilson had been performing with Steinman as a duo when they met Ibur, who brought in his brother, guitarist James Ibur, Says Wilson. "It was



more straight-ahead pop before the world beat came into it. With all that, it does almost pick up a folk quality, which is not a bad thing." The band had been at work for several months with producers Brian Simpson and Sean Garcia (formerly of TVT's Three Merry Widows), when they were joined by Robynn Ragland, who writes, plays guitar, and sings some lead vocals. Things have been developing quickly, with the band's CD selling rapidly, gigs selling out, and major-label inquiries coming in. Says Ragland, "We're coming to a time when we're going to be making some big choices concerning how this pro-gresses and where to go with it. We're pretty much ready to go with it and let it happen." Contact Edward Ibur at 314-772-1669. BRIAN Q. NEWCOMB

U.K. COURT ACTION AGAINST COLLECTIVE LICENSES DELAYED

als' application to the tribunal. The deal was described by Curman as "inappropriate" and "loaded in favor of longer clips." He also complained of a lack of consultation by VPL.

VPL's response was delivered in a closed session of the tribunal from which the press and public were excluded. However, a VPL representative told Billboard, "The case of VPL is that the licensee should pay what is fair and rea-

sonable.

The difficulty lies in what criteria the tribunal are using to judge what is fair and reasonable. VPL uses the following comparative indicator: first, the sum Video Visuals voluntarily agreed to paysecond, the commercial value to Video Visuals of the maternal it broadcasts;

and, third, the tariff."

However, the case came to a dramatic end following an extensive cross-examination of Video Visuals managing director Keith McMillan by VPL counsel

Graham Polluck.

Lawyers representing the two sides

used a subsequent delay in the proceedings—caused by the late arrival in London of the train used by the tribunal's chairman—to agree on a settlement.

The tribunal hearing was then adjourned. Neither party would comment on the details of the settlement at press

ume.

The case, which was due to continue
until the end of last week, was being eagerly watched by MTV Europe, which

has complained to the European Commission about VPL's alleged misuse of its monopolistic position (Billhoard, Morek 4)

MTV has challenged the legitimacy of the concept of collective licensing and has asked the commission's trade department, DG1, for a ruling that will have implications across the 15-nation

European Union.

The case has been in front of the commission for more than a year, but no indication has so far been given about

when a ruling might be issued.

Meanwhile, a parallel case in the U.K. High Court is on indefinite hold. MTV went to court to accuse the major record companies—BMG, EMI, PolyGram, Sony, and Warner Music—

of operating an illegal cartel in video licensing.

In March, the labels successfully asked a High Court judge to grant a sixmonth stay of action of the suit, arguing that they should not have to defend a complex and expensive case in two

venues simultaneously.

However, in November, the High Court decided not to continue the restraint. The record companies have now, though, secured access to the higher Court of Appeal to ask for the stay to be extended. The original staying order now remains in place until the appeal is

heard—and no date has yet been fixed for this.

In the meantime, Sony has concluded its own unilateral deal with MTV (Billboard, Nov. 12, 1994).

HUMAN LEAGUE

Says Hole, "We went to radio very early in the dip before Christmas, when people haven't released anything new for a while and everyone begins to get sick of Christmas hits." Radio 1 FM was first on the case,

Radio 1 FM was first on the case, playing the single three weeks before release. London private broadcaster Capital FM also gave it enty sirplay two weeks prior to release. By the time of release, airplay was across the board, and "Tell Me When" received more than 1,000 plays per week for a four-week stretch, according to East-West promotions director Alan McGiee. Capital 95.8 MD/head of music

Richard Park liked "Tell Me When" from the word go. He says the single fit Capital's format perfectly. "It's like welcoming old friends back. There's not such a massive change between 'Don't You Want Me?" and 'Tell Me When,' but the marketplace is just ready for a fresh dose of the Human League."
Capital is still playing "Tell Me

When" and just starting to drop the new single into its rotation. At retail, the album received an initial surge from the single's success, but sales have leveled out now that the

song is getting less airplay. For the week ending Feb. 25, it stood at No. 50. Patrick Bingley, music product coordinator at Virgin/Our Price, expects sales for the Human League to pick up once "One Man" hits the singles charts. "Once they've had two chart hits, the

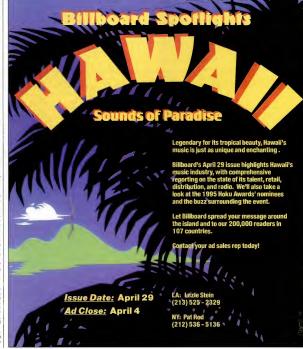
album will do better."

For his part, HMV buying manager
David Pryde describes the album as "a
pleasant surprise."

The band has been doing an intensive round of promotions in the U.K. and Europe and has been met with positive response everywhere it governments of the positive response everywhere it governments us doing our job anymore. We've had a very good response. Every radio station and every publication has one or two people with fond memories of us, which is reflected in the reviews and coverage we're petting."

coverage we're getting."

The crucial factor, though, was that
the record was good, says Hole. "If you
make good records," says Hole, "you
will keep coming back."



BILLBOARD MARCH 11, 1995

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS	WEEK	WKS. ON CHART	COMPILED FOR WEEK ENDING MAR. 11, 1995 FROM A NATIONAL SQUINTSCORE SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED COMPILED, AND PROVIDED BY ARTIST TITLE TITLE TITLE	top 14	00 of Th	e Billoo	of lists the best-selling billes by new and developing artists, defined as those who have never apposed in the lord 200 chart. When an about resches this level, the about and the strict's subsequent albums are immediately in the Haltsbeeke short. All albums are available on casists and CD. "Asterois indicates very LP is available graintest sales gams. © 1995, Bilbowt691 Communications.
$\overline{}$	_		* * * No. 1 * * *	21	28	6	DEION SANDERS (UST IT 2421 (10.98/24-98) PRIME TIME
1	5	2	MURDER SQUAD 6 WK, DJ WEST 12 40407 RAL 19 90/16 96/ MURDER SQUAD NATIONWIDE	23	20	25	KEN MELLONS EPIC 59746 (5.9H EO/25.9H) KEN MELLONS
1	8	8	WADE HAYES COLUMBIA 66412 I7 SR EQY11 SRD OLD ENOUGH TO KNOW BETTER	(23)	37	2	LETTERS TO CLEO CHEMY DISCOMMT 24598 (9 59017 98) AURORA GORY ALICE
3	-	8	CRIME BOSS SURVE 3* (9.500/15.90) ALL IN THE GAME	18	27	18	MARTINA MCBRIDE ◆ RCA 66288 (9 58215 98) THE WAY THAT I AM
(I)	12	8	DIONNE FARRIS COLUMNIA 57399 (10 M CQ/15 99) WILD SEED-WILD FLOWER	(25)	38	2	GILLETTE 5.0.3. 111(0,000 (1) 98/15.99) ON THE ATTACK
8	8	8	SUBWAY INV 10 530354M010WH 19 98/13 980 GOOD TIMES	26	31	6	TODD SNIDER MANGARITAWALE \$106204CA (10 SIN/IS SHI) SONGS FOR THE DAILY PLANET
	1	12	RANCID ENTAPH MADE 19 99/15 90: LET'S GO	27	31	41	CRYSTAL WATERS MERCURY 922105 (10.98 EQ15.98) STORYTELLER
1	8	12	4 P.M. NEXT PLATEAURONDON 829571/9L/WD (10.99/15.99) NOW'S THE TIME	28	33	17	VICIOUS EPIC STREET STRETPEPIC IS SILEGIES SILE DESTINATION BROOKLYN
3	17	8	JAMIE WALTERS ATLANTIC 8280094G (10 98/15 98) JAMIE WALTERS	28	27	6	RHETT AKINS DEGRA LICORAGE (10 SELECTION A THOUSAND MEMORIES
6	20	32	LARI WHITE RCA 61395 (9 58715 90) WISHES	20	34	18	LORDS OF ACID WHITE LELSWARFINGAN 45574-WARRING BIDS (10 98/16 98) VOODOO-U
12	8	12	THE FLAMING LIPS WATNER BLOS 45334* (7 00/11 98) TRANSMISSIONS FROM THE	31	37	18	RUSTED ROOT MERCURY 522713 IN 86 EQUID 900 WHEN I WOKE
11	11	71	ADAM SANDLER . WARNER BROS 45393 17 99/21 961 THEY'RE ALL GONNA LAUGH AT YOU	32	76	- 6	THROWING MUSES SECREPTED AS THE WASHINGTON THE SECRET SECR
12	16	22	CORROSION OF CONFORMITY COLUMBIA 66208 (10 98 EQ/15 98) DELIVERANCE	33	30	52	RACHELLE FERRELL MANNATTAN 92749/CAPTTOL 19 98/13 981 RACHELLE FERRELL
13	13	6	THE ROOTS DGC 24708/GEFFEN (10 98/15 98) DO YOU WANT MORE?!!!??!	(34)	30	32	MASSIVE ATTACK VIRGIN 20003 10 00/15 000 PROTECTION
14	15	11	SHENANDOAH UBBRTY 33109 (10 98/15 98) IN THE VICINITY OF THE HEART	-	-	4	
15	14	33	TYPE O NEGATIVE MOMONUMMER 9100 (9 98/16 98) BLOODY KISSES	35	29	14	K-DEE LENCH MOB 1002 (10 58/15 58) ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
(16)	19	3	SHANIA TWAIN MERCURY 522886 (10 98 EQ25 98) THE WOMAN IN ME	36	28	2	BRONCO FOMOVISA 6029 IS 98/8 981 ROMPIENDO BARRERAS
17	18	5	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE YEARTY 42010/JWE (10 98/15 98) SHOW UP!	37	35	5	DINK CAPITOL 30333 (9 98/13.98) DINK
(18)	24	20	USHER LAFACE 260006/RRSTA d3 98/15 98/1	(38)	-	6	DOUG SUPERNAW DNA 66396 (10.9975 98) DEEP THOUGHTS FROM A SHALLOW MIND
19	21	17	R.B.L. POSSE IN A MINISTE 8700 (9 98/15 98) RUTHLESS BY LAW	(39)	_	23	RAPPIN' 4-TAY CHRYSAUS 20889-YEM (20 98/15 98) DON'T FIGHT THE FEELIN'
20	25	4	MARTIN PAGE MERCURY 22104 (10 98 EQ/15 98) IN THE HOUSE OF STONE AND LIGHT	(40)	-	3	N II U ARRSTA 18751 (1900/15 98) N II U
-				-	-	_	

band for the first time since

NDESTRUCTIBLE: He did soul with the Box Tops and pop/rock with Big Star. His hast solo recording was a set of pop and blues stand dards called "Cliebes." Now, Alex Chilton delves deep in roadhouse blues/ rock'n'roll/R&B on "A Man Called Destruction," which includes originals and renditions of such classics as Brian Wilson's "New Girl In School" and Jimmy Reed's "You Don't

Beach Music, San

late spring or early summer, and singer Mark

Kozelek will perform

acoustically in five key

markets. Album alternativ

find the first single, "San

Geronimo," of interest,

and modern rock radio will

Francisco's Red House

Painters' haunting new

album, "Ocean Beach," is

band will tour the U.S. in

due on 4AD March 28. The

Ron Easley on bass and Richard Dworkin on drums. Iguanas drummer Doug Garrison also contributes drum tracks to four songs The Memphis-born singer says he doesn't think "A Man

Called Destruction" differs much from anything he's done

1989. Accompanying Chilton is

"I think what distinguishes this record is that I didn't feel particularly rushed about doing it," says Chilton. "In a way, I felt re strained from being

as crazy as I wanted to be on it." As for his choice of covers, Chilton says they are mostly songs he's performed live over the years

Jody Stephens, A&R director at the Memphis-based label and the former drummer of Big Star, describes the Chilton renditions as "street versions' of jukebox songs of the '50s, '60s, and

early '70s. According to Stephens, a four- to six-week tour in the U.S. and Canada is tentatively slated to begin in April. The label is also planning to put audio samples of and biographical information about Chilton on the Internet in mid-March

The album was released on ALSO ON ARDENT ... Two Ardent Records, the onetime Minutes Hate takes its Third home of the now-disbanded Big Rail Tour '95 to Southern California colleges through May 9. In mid-March, the band teams with its label mates, one of the



Solo Sibling. Frances Black, er of Mary Black and one of the highlights of the "A Woman's Heart" compilation of Irish female singers, makes her solo debut on Celtic Heartbeat/Atlantic with "Tall-To Me " Her take on Christie Hennessy's "All The Lies That You Told Me" is also on "The Celtic Heartbeat Collection.*
Both were released Feb. 28.

REGIONAL HEATSEEKERS #1'S



Rotating top-10 lists of best-selling titles by new & developing artists. WEST HORTH

Jania Walters, Jamia Walters
Letties To Clee, Aurina Gory Nica
The Flaming Lips, Transmissions Fig.
Research, They're All Downs EaRemeld, Let's Ge
Deene Farris, Williased-Widfewer
Vicious, Cestinates Brookly
Certaisin Of Cedenolity, Deliverance
Hastis Page, 11 The House Of Stone
Theyeling Muses, University

best-named bands in recent stop March 16. memory, Techno-Squid Eats Parliament, for a string of dates through mid-April, including an Austin, Texas,

On Feb. 21, Ardent rele "Worm" by Two Minutes Hate and Techno-Squid's self-titled debut on its new AudioVision CD format, a multimedia album featuring music videos and interactive liner notes (Billboard, Dec. 24, 1994).

OURNEY BEYOND: Former Journey and Santana guitar whiz Neal Schon has temporarily tossed aside his rock anties to let his softer. mellower side shine through on his new solo effort, "Beyond The Thunder," due April 4 on Higher Octave Music.

But this doesn't mean that

Schon stopped rockin'. "This is the type of playing I've had inside me forever; I just never had the right surround. ings for me to do it," says Schon. "It's a side of me that people haven't heard

The album of all-guitar instrumentals features collaborations with former Journey key-

boardist Jonathan Cain. Schon turns up the volume

this week when he finishes writing songs for Abraxas, his other project, which features all but two of the original members of Santana. The band, which doesn't have a label deal yet, hits the studio May 1 and is playing a string of California dates, including a tentative May 29 stop at the House Of Blues in Los Angeles.

Higher Octave president/ CEO Matt Marshall is hoping Schon's rock roots will help open some doors in that arena

"We want to introduce him to the new age audience, which is quite big, and our objective is

to tap into his existing audience," says Marshall. The label is servicing adult alternative radio with the whole album before hopefully crossing it over to album alter-

native radio. Consumers will have a chance to hear the album be-



In Flight. Tuck & Patti's first album in four years and debut for Epic "Learning How To Fly. released Feb. 14, is No. 21 among Heatseekers titles in the Pacific region this week. The San Franciscobased vocal/guitar duo embarked on a four-month world tour on Feb. 27. The iead track, "Heaven Down Here," was co-written by comedic actor Jim Carrey.

fore they buy it by calling an 800-number advertised in various guitar and music magazines in April and May, Snippets of the songs and a message from Schon will be heard on the 90-second mes

Star. Feb. 28 "A Man Called Destruction" features Chilton with a full

16

Have To Go,"



Soutful Twosome. During a Los les press luncheon. Perspective A&M crooner Barry White and Atlantic's Brandy appounced the nominations for the ninth Annual Soul Train Awards, to be held March 13 at L.A.'s Shrine Auditorium. White and Brandy each received three

Tommy Boy's Naughty By Nature Aims High

■ BY HAVELOCK NELSON

NEW YORK-It has not been the best. of times for East Coast rap acts Naughty By Nature, one of several performers whose most recent album did not match previous sales levels. hopes to change that with its third aln, "Poverty's Paradise," which ships

May 16 on Tommy Boy Records. Nanohty By Nature's self-titled debut from 1991 sold 1.5 million units, according to SoundScan. The cheating cut"O.P.P.," which topped Billboard's Hot Rap Singles chart for four weeks, fueled album sales, while also driving a widespread cultural phenomenon-"Down Wit' O.P.P." became a cal became a catchphrase on lips and T-shirts throughout America. More anthemic hits followed, including "Everything's Gonna Be Al-



NAUGHTY BY NATURE

right" (aka "Ghetto Bastard") and "Ghetto Anthem," from the "Juice" soundtrack. The group's 1993 sophomore set

"I9NaughtyIII" sold I million records according to SoundScan, and went to No. I on the Top R&B Albums chart. But with only one huge hooky hit, "Hip Hop Hooray," the set was considered a less successful effort.

Other East Coast acts who experienced disappointing sales on their n ent releases include Lords Of The Underground, Digable Planets, and Pete Rock & C.L. Smooth, Observers

cite consumer appetite for West Coast flavor as one reason for sluggish sales. Nanohty By Nature faces the additional problem of having two years in between projects-a long time for a rap

Tommy Boy president Monica Lynch says, "In rap, time waits for no one. So much happens in the marketplace But the group's members-DJ Kay Gee and rappers Treach and Vinnie-share a confidence about the new al-

bum's potential. That collective attitude stems from the qualitative approach the East Orange, N.J.-based act adopted while recording it.

"The mays really sat back and took a lot of time and care with this album, says Lynch. "They know it's an important one for their [musical] career

Says Treach, "I think it's our most sistent album to date. It's Itheme isl all about making your poverty into your paradise, making the best of what you've got while still building." Between albums, the crew's mem-

bers did some building of their own. Treach took on acting roles in the Grammercy flick "Jason's Lyric," and Fox-TV's "New York Undercover," and directed Da Youngstas' video for "Hip Hop Ride."

Kay Gee created Illtown Records and established himself as a versatile record producer, working with Zhane and Rottin Raskals. And Vinnie made entrepreneurial strides, overseeing the group's Naughty Gear clothing line and

> Lynch says "Poverty's Paradise" (Continued on page 46)

Impact Looks To Build A Super Summit, Scores 'Triple Threat' With Billboard Fair

MPACT'S Super Summit Conference IX, scheduled for April 19-22 st Bally's Park Place Casino Hotel in Atlantic City, N.J., has been shortened by one day. But, ironthe black music confab's itinerary has lengthened. It all begins Wednesday evening with the third annual

Living Legends Awards Dinner, which will honor Mildred Carter, Enoch Gregory, Ron Mosley, Sylvia Robinson, Jerry Rushing, August Sims, and Granville White for their contributions to the music "Granny" nsiness The nonprofit Living Legends Foundation provides fi-

ncial assistance to industry veterans in need Tickets for the event are \$300 or \$3,000 per table. Contact Cynthia Badie Associates at 212-222-9400.

Along with traditional radio, retail, and records panels, a special nonmusic marketing session has been added

Says Super Summit executive producer/Impact editorial director Jules Mala-

The

mud, "MOBE [Marketing Opportunities For Risck Entertainmentl is participating this year because cross-promotion opportunities for labels are becoming more frequent, Reebok, Nike, and Sea grams are looking to build

Rhythm and the Blues

bridges with the music industry." Another high-profile networking opportunity at the confab will be the four-

hour Impact/Billboard "Triple Threat" Networking Fair April 21 which is an exhibition for companies to showease their latest wares and technology The fair is executive-produced by Billboard's Suzanne Baptiste and chaired by Broadcast Data System's Hes-

Malamud says the Super Summit plans to have the great radio turnout ever, "We've doubled the amount of radio invitations we've issued this year, giving the la-

bels what they want." Last year, an estimated 700-800 people registered for the conference. However, organizers stressed that sheer

mbers are not a conference goal. "We want quality executives and programmers in at-ndance," says Malamud, "Our conference isn't a training ground, but we still encourage serious-minded newcomers. [Super Summit] is built around radio, and

networking is the most important thing."

HOT OFF THE RACK: Tommy Boy has entered the fashion merchandising business with its Tommy Boy Gear-sporty casual wear geared to teenagers and The company manufactures upscale polo shirts, sweat

tops, and other garments featuring the Tommy Boy moniker in varying degrees of visual awareness. Darrick Warfield is head designer for the company:

Willie Turner is merchandise manager; and David Russell is sales and marketing director. Tommy Boy Gear is available at various boutiques in major markets across the country.

RETAIL THUMB-THROUGH: Check for San Francisco-based hip-hop trio Broun Fellinis and their debut Moonshine platter, "Aphrokubist Improvisations #9." The INDI-distributed set is phat wit funky beats

by J. R. Reynolds

eclectic's dream . . . Blue Note's Pieces Of A Dream long-player titled Goodbye Manhattan" is a treasure. The tracks are mellow, but not so much that they put listeners to sleep. The songs have the kind of depth that makes you hit the album replay button over and over making it a tireless listen

and way-out rhymes. An

Straight Ahead's latest Atlantic Jazz disc features a number of tasty morsels for the discriminating palate. The quartet's attention to detail doesn't take the fun out of the album: it makes it a keeper . . . Just when you think looped beats are played out, Treasure Line bows debut act S.N.O.P., a clever Oakland, Calif., twosome that rocks the house with "Nut-tin' All Over Your Face." Pick it up and nod to the laid-tesy of MoJAZZ. The talented straight-ahead keysman crafts a royally appealing set that offers super sonics on which to veg out ... Debut Trak/Solar rapper Tavares (not to be confused with the vintage R&B group) is in all the way at a 45-degree angle with his current album. "Straight Butta." The single bearing the same title features a duet with Tommy Boy's Coolio . . . Even if you didn't come through in the '70s, Motown's "Commodores Anthology" will be a welcome addition to your collection. The melodies are solid and stand the test of time

Lundy Paints 'Self-Portrait' Via Jazz Singer's JVC Set ■ BY MARLYNN SNYDER

notail stone

Despite a strong following in Europe and Japan, vocalist Carmen Lundy has remained a relative unknown in America. But her JVC

debut, "Self Por-trait." offers a broad musical range that could raise her State-

side profile. Predominately a jazz set, the album (due April 18) also features R&B-influenced

tracks designed to increase her radio appeal in various formets Although Lundy thinks of herself as a jazz singer, she sees "Self Portrait" as a pop record that can reach people who are not necessarily jazz Says Lundy, "I say 'pop' in terms

of the way that Tony Bennett is popular now and appeals to a wide range of people."

Lundy loves the acoustic nature of jazz, and the way it provides a romantic atmosphere for live audiences. "There's a certain type of intimacy that jazz music creates no matter the size of the venue," she says. "I see a lot of potential in my sbility to move people with the mu-sic that I do." Lundy used seasoned musicians

to record "Self Portrait." Players include label mate Ernie Watts on tenor sax, pianist Cedar Walton, and Nathan East on electric bass. Grammy-winning composer/arranger Jeremy Lubbock arranged and conducted three tracks, which feature full string sections. Seven of the album's tracks were arranged by Lundy. The vocals, rhythm sec-tion, and strings on "Self Portrait"

period in Los Angeles. The album's producer, 20-year

studio veteran Akira Taguchi, brought Lundy to JVC. The two met in October 1993 and Lundy was signed in November 1994. Taguchi says he usually waits un

to a year before signing artists to observe their development. During that period. Lundy wrote more than 50 songs. Six made the album; the set's remaining five tracks are jazz standards

Taguchi says one advantage of recording live is that small mistakes and nuances add character to the record. "[In the studio], I wanted her to not worry about details, but to concentrate on singing from the heart," he says.

Some listeners compare Lundy's vocals to contemporaries like Cassandra Wilson, Dianne Reeves, and Dee Dee Bridgewater. However, Taguchi says the Florida-born singer does not emphasize scatting like those artists. "Peggy Lee and Carmen McRae

are closer comparisons because they concentrate more on vocals. he says, "Carmen [Lundy] can interpret a lyric more clearly; you hear more melody and more heart Les Silver, JVC's GM, says the itial radio focus will be on jazz and

R&B/adult airplay. While specific singles will not be promoted at jazz radio, three album tracks are being considered for R&B/adult stations "Firefly," a breezy track exploring romantic betrayal, is a possible

single. Also being considered is the romantic ballad "Forgive Me" and the funky "I Don't Want To Love Without You," which may also may be remixed for R&B radio The decision to approach R&B/

(Continued on page 21)

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Billboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF RAB RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

×		ENDIN		
WEEK	WEEK 2 WINS	WISS ON CHART	TITLE MODUCER SONGWINTER.	ARTIST LABEL & HUMBERSISTRBUTING LABEL
T) 2	2	15	* * * NO. 1 * * CANDY RAIN * L work of No. 1 REALY DIFFORE RED HOT LOVER TONE HEAVY DIFFORENCIAL COUNTRY	★ SOUL FOR REAL
2 1	3	1	HADY	▲ BRANCY
3 3	3	16	IN CHOOCH IN CITIOLISH IN JONES, IT PETTERSON! IF YOU LOVE ME D HALL IS CHANGER! IN GLIERT D HALL I MADISON E SEIMON, P SMITH!	(C) (T) (N) (ID ATLANTIC 117173 ◆ BROWNSTONE (C) (N) (T) (ID MU) 77732/EPIC
0 3	3	11	D HALL IS CHAMBERS IN GLIBERT D HALL X IMPOSON E SERMON/P SMITH! THIS LILL GAME WE PLAY GLEVERT E MICHOLAS IS LEVERT E T MICHOLAS!	▲ SLIBWAY (FEATURING 702)
5) 2	11	6	PRESENTING	A DUNA HOWARD
5) Z 6) 4	111	4	MASS OREEN E HANES M VALENTINE L HILL! (C	off BI MECCA DONEASTWEST 64454EEG THE NOTORIOUS B.I.G. 60 IT BAG BOY 7-9015-WHSTA
_	- "	-	BIG POPPA C.1HOMPSON SEAN COMES (THE NOTOTIOUS II E.G.)	
3 4	4	19	CREEP A DAUGH ID AUGUS THIS IS HOW WE DO IT	D BH (T) DI LAFACE 2-4002-MESTA
8) 16	-	3	O PIERCE ALCORDAN OF JOSEPH OF PIDECE R WALTERS! RED LIGHT SPECIAL	◆ MONTELL JORDAN (C) (NO (T) PMPRAL 151 4E6/SLAND ◆ TLC
3) 14	_	2	BARTFACE (BARYFACE)	
10 4	-	2	DEAR MAMA T PSZANIO (T SHAKUR, T PSZANIO)	◆ 2PAC (c) (N) (T) (b) INTERSCOTE 59273
16 3	4	11	I APOLOGIZE B.J. EASTMOND IN BAMER, B.J. EASTMOND, G. CHAMBERSO	♦ ANITA BAKER © © ELEXTRA 64457/EEG
12 2	3	24	BEFORE I LET YOU GO T PILEY IT PILEY L SYLVETS, M PILEY C HANNISH LD HOLLISTER A DIOXEY	BLACKSTREET (C) (No (1) (0) INTERSCORE 96211
13 10	16	16	CAN I STAY WITH YOU BABYFACE (BABYFACE)	◆ KARYN WHITE ICI IDI WARMER IRGG, 11007
14) 11	2.6	3	FOR YOUR LOVE S WOMDER IS WONDER!	◆ STEVIE WONDER
15) 16	24	3	ANSWERING SERVICE GLEVERTE NICHOLAS IGLEVERTE I MICHOLASI	GERALD LEVERT
16 16	16	16	CONSTANTLY LITINGS & PEARSON & PRINCE & PEARSON & POWERLY SEAL)	♦ SMMATURE (C) (T) (X) MCA 54948
17 12	9	17	ON BENDED KNEE & I SAMT LEWIS O HARRIS NOT LEWIS	♦ BOYZ II MEN
18 11	12	4	IF YOU THINK YOU'RE LONELY NOW J MTUNE (B WOMACK,P MOTTER) & GORTHN	♦ K-CI HAILEY OF JODECI
19) 21	23	8	THINK OF YOU SEAN COMES C THOMPSON IS THOMPSON D JONES F CHANG IS RAYMONDO.	A DENED
20) 23	12	3	THANK YOU DIAJORN BOTZ TIMEN IM SIACCARY, A MORRIS, W MORRIS S STUDEMAN, D	◆ BOYZ II MEN
21 16	14	26	I BELONG TO YOU/HOW MANY WAYS BENEGRO-PERSET GENEGRO SPLASMAN HERSET SRACTON, SORING, MI	
22) 72	-	15	BENEGRO HERBERT GRENFORD SPEARMAN MERBERT BRACTON, GORING, MI WHERE I WANNA BE BOY RON G IT JONES, R BOWSER!	LEGRICI (NO CT) (IN LAPACE 2-408 LIAPISTA MISSJONES (C) (T) STEP SUM 7144
		11	CET DOWN	
	1			CRAIG MACK
24 24		28	I WANNA BE DOWN KOROUCH OK OROUCH K JONESS	
25) 25	-	3	COME ON JUAN, TLEWIS IJ HARRIS IN, TLEWIS J. HRIGHT, B. WHITE! I MISS YOU	♦ BARRY WHITE ICLOHAGY 583 972/PERSPECTIVE
26 20	- 17	17		♦ N II U (C) (D) ARISTA 1-2708
27 26	-	19	BE HAPPY SEAN COMBS, POKE IM J BUSE, A DELVALLE, S COMBS, J C OLIVIERO	♦ MARY J. BLIGE
28 25	19	25	PRACTICE WHAT YOU PREACH B WHITEG LEVERS I MICHOLAS IS WHITEG LEVERS ET WICHOLASS	♦ BARRY WHITE (C) (II) ALM D778/PERSPECTIVE
29 30	28	7	DANCE 4 ME CELLIOR IN MICRESTON (WILLIAMS, MACHINEM DOLETON)	◆ CHRISTOPHER WILLIAMS ICI GANT 17589
30 28	21	18	FOOLIN' AROUND	◆ CHANGING FACES POLED ROTTENING BEAT 98207/ATLANTIC
31) 34	34	9	MAD IZM KRS ONE IN GREEN V MORGAN, KRS-ONE)	◆ CHANNEL LIVE (C) (D) CAPITOL SECTOR
12 32	27	5	LET'S GET IT ON U.C. ROOMEY M. MORALESS	◆ SHABBA RANKS
33) 41	46	7	SO FINE MAY CONDITION (O'DELL,STONELY)	 ◆ MINT CONDITION 10: PERSPECTIVE 587 478
34) 35	41	3	I CAN CALL YOU POSTRATI (COSTRATI)	◆ PORTRAIT (C) CAPITOL 58264
	55	4	JUST ROLL TOING LATHUN (L. GRACT)	◆ FABU (C) (T) (X) BIG BEAT 98175/ATUANTIC
35) 47			LETTE OO IT LOADS	
		2		
36) 45	-	2	LET'S OO IT AGAIN DIALEN (CMANTELE) RUB UP AGAINST YOU	BLACKGIRL ICI (T) (0) HAPER 64310 RCA FREDDIE JACKSON
36) 45 37) 45	- 56	3	RUB UP AGAINST YOU GLEVERT E NICHOLAS IS LEVERT.E T NICHOLASI	
36) 45 37) 45 38) 38	56	3	RUB UP AGAINST YOU GLEVETT E PICKHOLAS IG LEVETT.E T NICHOLASI LOVE OF MY LIFE A MARDIN, IMPERIN IS WHANS IN THOMAS)	FREDDIE JACKSON SPRIZZ JET 7803850071 8805 BEBE & CECE WINANS IG CAMIGL 58327 SOUNOS OF REACKNESS
36 45 37 45 38 38 39 39	56 35 39	3 4 9	RUB UP AGAINST YOU GLEVERT E WISHOLAS IS LEVERLE.T NICHOLASI LOVE OF NY LIFE A.MARDRO, MARCEN IB WISHAGS & THOMASS PM GOING ALL THE WAY JAMAS LEWS OF WISHORD ABOMET PIESSON	◆ FREDDIE JACKSON (C) STREET LIVE 7803RSCOTTI BROS BEBE & CECE WINANS (C) CAPITO, SARZY ◆ SOUNOS OF BLACKNESS (C) (T) PERSPECTIVE SET 480
36 45 37 45 38 38 39 35 40 40	56 35 39 40	3 4 9 6	RUB LUP AGAINST YOU LOVE OF MY LIFE AMAZDIA, MARKIN INMANS HICKARS IPM GOING ALL THE WAY JAMAL LINES UNDERLA RECEIVED TAKE A BOW @ BORYAGE MARKINGARS LIFE AND COMMON STATES TAKE A BOW @ BORYAGE MARKINGARS LIFE AND COMMON STATES TO STATES AND COMMON STATES AND	FREDDIE JACKSON (C) STREET LIFE 7801 RECOTT ARIOS BEBE & CECE WINAMS (C) CAPROL SALE? SOUNCS OF BLACKNESS (C) (T) PERSPECTIVE SEP ARIO (MANUFALDUSIRE 18000 WANDERN BROS (C) MANUFALDUSIRE 18000 WANDERN BROS
36) 45 37) 45 38) 38 39) 35 40) 40 41) 53	56 35 39 40	3 4 9 6	RUB UP AGAINST YOU CONTROL NOVELES LOVE OF MY LIFE I'M GONG ALL THE WAY TAKE LESS OF BOOK ALL THE WAY TAKE A BOW @ SIGNIFICATION ASSESSMENT ASS	FREDDIE JACKSON (C) SPRET LEF 780 (SESSOTT) BROS BEBE & CECE WINANS (C) CAMIOL SALET SULICIO GE BLACKINESS (C) (THE PETCHE SEP 480 (T) MAYERIOUSHE I BOODMANDIA BROS (C) KEMPLIKERS 44466CED (C) KEMPLIKERS 44466CED
36) 45 37) 45 38) 38 39) 35 40) 46 41) 53 42 27	56 35 39 40 58	3 4 9 6 4	RUB UP AGAINST YOU LOVE OF MY LIFE LOVE OF MY LIFE WAS AGAINST THE STANDARD THE STA	FREDDIE JACKSON CESTRIEL THE PROSISCONT SON BEBE & CEC WINNANS CESTRIEL THE PROSISCONT SON CES
36 45 37) 45 38) 38 39) 35 40) 40 41) 53 42 27 43 31	56 35 39 40 58 20 29	3 4 9 6 4 12	ROB DY AGAINST TOU SCHOOL SCHO	FREDDIE JACKSON GEBERT EIT FRÜNEGOTTI BER BEBE & CECE WINANS GERBERT EIT GERBERT SOUNGS OF BLACKNESS EIT PRESTECTION SER AUGUST EIT MUNICIPALITY EIT MUNIC
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36 45 37 45 38 38 38 39 35 40 40 41 53 42 27 43 31 44 33	56 35 39 40 58 20 29	3 4 9 6 4 12	BOOK OF AGAINST TOUR. VENUE OF MY LIVE TO THE CONTROL TO THE CONT	# FREDDIE JACKSON BEBE & CECC WINANS BEBE & CECC WINANS * SOUNCE OF BLACKYCES * ONNOS OF BLACKYCES * ONNOS OF BLACKYCES * ONNOS OF BLACKYCES * ON THE STATE * TIBLE AND THE STATE * ON THE
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ARTIS	TITLE	88	2 WKS	VEEX	15 E
LAREL & NUMBER DISTRIBUTING LAR	PRODUCER (SONGWINTER)	3	2 70	50	Ξ¥ (50)
	B J EASTHOND P PERRY ID WANSEL C BIGGS K GAMBLES	_	52	44	51
COMMITTENS STREET 77104EP	SUPER OU CLARK KENT IG TREPYSLEY INOTHERS, C JASPERO * * * GREATEST GAINER/A	16	44	44	51
◆ THE WHISPER	MAKE SWEET LOVE TO ME MADIC GUADIC,C.MOSS,R.DEWEY)	2	-	67	32)
◆ OL DIRTY BASTAR ICI (T) >> ELEKTRA 64477 ET	BROOKLYN ZOO OL DRITY BASTARD IR JONESI	4	57	43	53
♦ NIN ICI (1) 00 PROFILE 542	WHUTCHA WANT? R LEWIS ID REYES R LEWIS	12	36	43	54
JOHNNY "GUITAR" WATSO	HOOK ME UP SWATSON CLINATSONS	12	43	60	55
◆ E-40 (FEATURING LEVIT	1-LUV STUDIO TON IE STEVENS JU WHITEMON E KING D CASHO	3	51	51	54
◆ 69 BOY ○ ON IT OF REPORT MA ◆ METHOD MA	KITTY KITTY THE BASS MECHANICS IDN S W.A.T. TEAM!	12	60	51	57
C) (V) (T) DEF JAMENUL 1953 964/SLAN MOBB DEE (C) (T) (V) (D) US 64/34/96	BRING THE PAIN PRINCE RANGEM IS SWITH R GIGGS! SHOOK ONES PART II	12	43	56	58
ICI (TI ITI LOUG SAZSHARI INTECO (FEATURING IMMATURI	MORR DEEP OF MUCHITAT JOHNSON:	3	60	51	58
INTECO (FEATURING IMMATURE ICLIT) MEA 5490	S IT ME? CSTONES, LASSITER ICSTONES, LASSITER K BALL) • MOI	2	-	72	60
◆ JONATHAN BUTLE ©CLIMENOURY BS6, 50	CAN WE START ALL OVER AGAIN BUI EASTMOND I BUITLER U BUITLER U SKINNER BU EASTMOND	6	11	62	61)
	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) B IGROWN NO JOE JB JORGAN J JOHNSON AND DAN (SHE'S GOT) SKILLZ	19	37	57	58
(C) (T) (E) SUTZZ SUTZŽIATUANT	6 ST CURR T O'BRENIG ST CURR T O'BRIENI	12	5i	60	83
		16	58	53	84
UT * * * #ZHAN IC) ILLTOWN ING 2544ACTON	* * * HOT SHOT DEBI YOU'RE SORRY NOW NAUGHTY BY MATCRE O BELLOOHO HI NEUFVILLE NAUGHTY BY MATCRE	2		NEV	(65)
HOWARD HEWET	THIS LOVE IS FOREVER	20	53	58	58
PATT) LABELL	LNEVER STOPPED LOVING VOLL	5	74	71	(67)
ID MCA 5491	NEVER FIND SOMEONE LIKE YOU	3	89	76	68)
CLOS RUFFHOLIS 77817 COLUMN ◆ TEVIN CAMPBEL	O IMARRON EISEMBELLO IM SHARRON D SLÜBELLO! DON'T SAY GOODBYE GIRL MARADA MICHAEL WALDEN IN V. WALDEN BIBACHARACH S. J. DANOTA)	15	62	58	68
	NO HOOK ◆ SHAQUILLE O'NEAL FEAT. PRINCE RA PRINCE RAREEM IS O NEAL # BALEY REA!	4	66	6.9	70
DEDMA	CAN'T WAIT E SERMON I SCRUCK R HORLE R JAMES A MARCH)	3	64	61	71
60 (0) RM 851 460 (5) AM 95 SOUT	E SERMON IE NERMON R HOBLER JAMES A MARCH) RODEO	8	72	70	72
ICK FEATURING DOUG E. FRES	RODEO THE SESS MECHANICS IDA S W.A.T. TEAM: SITTIN IN MY CAR SLICK R	2	12	79	73)
◆ GERALD LEVER	CAN'T HELP MYSELF GLEVERLE NOHOLASIG LEVERLE MICHOLASI	18	61	65	24
CLIC: EASTWEST MECONES ◆ ZHAN CLICTICS HOLLYWOOD 4226/4/0	SHAME (FROM 'A LOW DOWN DIRTY SHAME')	16	60	66	75
◆ RACHELLE FERREL	WITH OPEN ARMS	18	78	83	76
◆ ROTTIN RAZKAL	OH YEAH! NAUGHT BY NATURE (MARR DAY KELLEY, LAPREAD RICHE) ICI (C) (T)	5	81	82	n
◆ TOO SHOR	COCKTALES SHORTY BIT SHAW SHORTY BI	9	69	74	78
◆ JESS C: UNDERWOOD 58 LINEARTH	WHEN U CRY I CRY SAFELLI I CARSSI I B BECK R BROWN	1	/	NEV	79)
◆ LUTHER VANDROS	ALWAYS AND FOREVER	17	63	64	80
CASSERIN IC: WARMER BRICG 1798	WE GOTTA RUN	1	/	NEV	81)
IV XAMPL	I'D RATHER BE ALONE	1	_	NEV	82)
◆ HEAVY D & THE BOY	BLACK COFFEE EASY MO LEE - ROCK SLASY MO LEE P ROCK HEAVY D	20	68	75	83
SWEET SABL	LOVE THANG LOVE THANG LOVE THANG J GUNDE IN NUMBER SETTINGS GURB M SPARKS	6	75	80	84
♦ VYB	TAKE IT TO THE FRONT SOUTHER FOR THE PEOPLE (WILL JOURNAL & HOUSEAL C. WILLSON:	2	-	85	85)
CARLEEN ANDERSON CONTROL THAT	MAMA SAID	6	77	78	88
CHANTE MOOR	THIS TIME SALAME HAMEL IN C. MODRES ALAW & HAMEL IN:	1	1	NEW	37)
FESTIVLES MAYERICK TO LANGE MARKET SHO	RECORD JOCK	13	92	88	88
◆ DJ OUI PROFILE \$43	GENERAL GUARTE STANDINGS ONS	1	1	NEW	89
◆ VANESSA WILLIAM ICI (0) (V) (0) WING 851 110 MERCUP	THE SWEETEST DAYS K THOMAS IN WALDMAN LIND P GALDSTON	17	76	84	90
GEORGE DUK	LOVE CAN BE SO COLD	1	14	NEW	91)
 ◆ PETE ROCK & C.L. SMOOTI 	TAKE YOU THERE PROCEIPT HUMBER OF THE RESIDENCE AND AND ADDRESS OF THE RESIDENCE AND AND ADDRESS OF THE RESIDENCE AND ADDRESS OF THE	12	82	77	92
◆ GROUP HOM	SUPA STAR D. PREMER IMPEATH J FELDER!	5	93	87	93
◆ AALIYAI sci so BLACKEROUNE 42273-in	AGE AIN'T NOTHING BUT A NUMBER	12	86	92	94
◆ IHA ALKAHULIK	DAAM! (SMF II BROOKS, ROBINSON R SMTHO	11	96	98	95
00 NEXT PLATEAUTONEON BET SETTLEN	SUKIYAKI MPI AVIS J MERLO DI NAKAMURA RED (CIO	11	84	89	96
CHICH IN ST. BOLO JAM SUCH INTERSOUN	BANGET SCORE ME SAMET SCORE MC	10	91	86	97
AME') ♦ NUTTIN' NYC	ARTA HARTHY CAMPAGE, MA, CALE PONTER PONTER PONTER. UCLO	16	87	91	98
ORU DOW	PIMP OF THE YEAR ANT BANKS ID INCOMES AND ON B THOMAS!	13	70	90	35
ER FLEX & THE GHETTO CELEBI	NUTTIN BUT FLAVOR ◆ FUNKMASTI	9	95	93	100

III 13 6 ASK OF YOU

Hot R&B Airplay. 1-LUV (Zomba, BMA/E-40, BMI/Time Gely, BMI/Full Feel, ASCAP/Reyeland Cash, ASCAP/ WBM AGE ANTT NOTHING BUT A MISMEER (Zomba, SMI/R Kally, EMD) WBM ALMIRIS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP/Almo, by gross impressions, computed ad in the Het R&B Singles nhad

THE WEEK	XG3W LSVO	WEDG 06	TITLE ARTIST (JABIL) DISTRIBUTING (JABIL)	Des WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABELLOISTRIBUTING LABEL)
٦	П	П	. ** NO.1 **	38	31	25	U WILL KNOW II M U IBLACK MEN UNITED (MERCURY)
1	1	19	BROWNSTONE IMPERIOR 4 WO M No 1	Œ	43	8	I'M GOING ALL THE WAY SOUNDS OF BLACKNESS OF BRAFFECTINES
D	2	14	CANOY RAIN SOUL FOR REAL IUPTOWN MCAI	Æ	50	4	CRAZY LOVE BRIAN MICKNIGHT (MERCURY)
3	3	20	CREEP	T	u	5	SO FINE

47 5 SO FINE MINT CONDITION I PERSPECTIVE 42 38 11 MARY JANE MARY 2 SLIGE (UPTOWNINGA) 4 4 13 FM GOIN' DOWN 5 5 11 BABY 45 45 6 LET'S DO IT AGAIN E 6 19 I APOLOGIZE 44 6 LOVE OF MY LIFE 7 13 RED LIGHT SPECIAL 45 46 8 LET'S GET IT ON (46) 51 3 I LIKE NUT KLOSE INEIAELEKTRAEEGI D 9 13 THIS LIL' GAME WE PLAY D 11 6 PREAK LIKE ME 47 39 14 WHY YOU WANNA PLAY ME OUT? 18 8 26 BEFORE I LET YOU GO ED 62 2 MAKE SWEET LOVE TO ME D 20 5 THIS IS HOW WE DO IT (49) 49 3 RUB UP AGAINST YOU FRECOE ACCOUNTS THE CONTRIBUTE OF THE POST OF THE 50 42 16 EVERY DAY OF THE WEEK

(SI) 56 15 DON'T SAY GOODBYE GIRL 13 10 25 ON BENDED KNEE 32 52 4 SOUL SEARCHIN' ... 6150 MUSICI 14 12 27 I WANNA BE DOWN 15 17 4 FOR YOUR LOVE STEVE WENCER IMOTOWN (SD) 70 21 BUADISTREET SHIERSCOPE IE 19 12 ANSWERING SERVICE 54 53 20 OLD SCHOOL LOVIN' TD 18 13 BIG POPPA THE NOTORIOUS BIG. (BAD BONNAISTA) 55 48 19 THIS LOVE IS FOREVER 16 16 16 CAN I STAY WITH YOU 56 41 19 WOMAN TO WOMAN 19 19 13 I BELONG TO YOU TON SPACE OF STATE ST) 12 23 GOING IN CIRCLES

(50) - 7 YOU'RE SORRY NOW (20) 23 9 THANK YOU BOYCE I MEN INOTOWN 35 16 7 IS IT MET MONTECO (FEATURING IMMATURE) (MICA) (2) 25 19 MY LIFE MARY J. TUGE (UPTOMONIACA 22 21 16 CONSTANTLY 20 51 9 WHAT CAN I DO? 22 16 22 BE HAPPY HUGE FUPTOWNINGAL ID 28 7 IF ONLY YOU KNEW (26) 26 7 THINK OF YOU USHER ILAFACE, MUSTA (E) 71 19 WITH OPEN ARMS

25 25 3 COME ON BASIN'S WHITE CASAMPERSPECTIVE (3) (7 7 HOOK ME UP (20 21 19 WHERE I WANNA HE BOY 2 - 3 LAID RACK 27 25 PRACTICE WHAT YOU PREACH 65 59 19 CAN'T HELP MYSELF GENALD LEVENT GENTWEST/GEGS OD 37 7 DEAR MAMA 66 54 19 SHAME 67 55 19 I NEVER SEEN A MAN CRY 29 28 12 I MISS YOU NEW LARISTAN

30 29 29 FOOLIN' ARDUND 68 58 11 RODEO STYLE 31 24 22 IF YOU THINK YOU'RE LONELY NOW 74 2 PEOPLE DON'T BELIEVE (2) 35 6 GRAPEVINE MUSTING MUSTING 78 66 2 TOUR CAPLETON ISIGNET BALL 33 32 7 DANCE 4 ME 71 60 18 ALWAYS AND FOREVER 72 69 3 CAN WE START ALL OVER

35 36 12 WHY WE SING I HEVER STOPPED LOVING YOU

ANTICLABULE INCA 36 34 11 GET DOWN CHAR BOTTARISTAL 74 65 8 (SHE'S GOT) SKILLZ 17 33 4 I CAN CALL YOU (T) - I WHEN U CRY I CRY Records with the greatest gain. © 1995 Billiocans/BPI Con

HOT R&B RECURRENT AIRPLAY 1 1 2 HERE COMES THE HOTSTEPPER 14 12 8 AT YOUR BEST (YOU ARE LOVE)

١.	1 4	10	ANTA BAKER (ELEKTRA/EEG)	1149	123	129	R RELLY (JIVE)
3	3	4	I'LL MAKE LOVE TO YOU BOY? H MEN (MITOWN)	16	14	10	I'D GIVE ANYTHING GERALD LEVERT (RASTMESTEED)
4	4	19	BACK & FORTH AALMAH BLACKSHOUND/IND	v	16	25	ANYTHING SWY (RCA)
5	7	9	I DON'T WANT TO KNOW GLADYS KNIGHT (MCA)	11	22	23	WILLING TO FORGIVE ATETHA FRANKLIN (AND TA)
9	5	13	WHEN CAN I SEE YOU BABYACE (EPIC)	10	19	38	NEVER KEEPING SECRETS BABYFACE (CPIC)
7	8	18	THE RIGHT KINDA LOVER	20	20	11	STROKE YOU UP OWNERS FACES SPOUZD ROTTENING BEAT
	10	4	FLAVA IN YA EAR CRAIG MACK (BAC BOYWISTA)	21	18	22	I'M NOT OVER YOU CE CE PENISTEN (AMMTERSPECTIVE)
	11	7	WHEN YOU NEED ME AARON HALL (SLAS-WCA)	22	-	17	ALWAYS IN MY HEART TEVN CAMPBELL IGNEST/WIRNER BROS
10	6	4	LET'S TALK ABOUT IT MEN AT LARGE (EASTWEST/EDG)	23	F	5	IF ANYTHING EVER HAPPENED TO YOU DONE & CECE WINNES (CAPITOL)
11	17	21	SENDING MY LOVE	24	-	1	THE MOST BEAUTIFULLEST
12	15	3	HOW MANY WAYS TON BRUATON (LAVACEINBISTA)	25	F	45	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
12	9	2	YOU WANT THIS JAMET JACKSON (WRISING)	Rec	urrent fes ch	s are t	ittes which have appeared on the Hot R&B r 20 weeks and have dropped below the top 5

TITLE (Publisher - Licensing Org.) Sheet Music Dis

ASCAP) MBM ANSWERING SERVICE (Divided, BML/Zomba

AGACHY TIMES ESSENCE (Invited & SERC'units, SERC'units, SERVINE - Tearriton, SERVI SERVINE SERVINE - Tearriton, SERVI SERVINE SERVINE SERVINE SERVINE SERVINE SERVINE SERVINE LLT 1700 40 Dones ADDIVISIONE SCAPPAN SERVINE SERVI

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CHAPTER OF THE CHAPTE

ASCAPING ASCAP)
82 I'D RATHER BE ALONE (IBCA, ASCAP/Family Tree

I'D RETHER SE ALONE (BLA. ASCAP/Family Inne.
ASCAP/Monne, Bud.
IF ORLYTOU JREAM (Warner-Tensariane, Ball) William
IF ORLYTOU JREAM (Warner-Tensariane, Ball) William
IF ORLYTOU JREAM (ASCAP/Man, ASCAP/Man, ASCAP, ASCAP,

Indication in a CAD III of the CAD I

ha Wago O' Haradhy ASDNY Farman, ASDNY Tan Fan, ASDNY 7 ON BEOMBE SEE Phys Princ ASDNYDHAMPA, ASDNYDHAM 47 PEOPLE DON'T BELLEYE (II-The Water, ASDNYDHA BLICHOOD, BANYUM, ASDNY 28 PRACTICE WHAT YOU PREACH, Cleven, BBILSoper, BANGTONED BIN/Sorbin, BBILSOPH, BERNARD, BRICHAMPA, BBILSOPH, BRICK STANDARD, BRICKOND DOCK, (Trickle Your Fancy, ASDAYCas), On The

Billboard

FOR WEEK ENDING MARCH 11, 1995 Hot R&B Singles Sales.

SoundScan ABEL)

THIS WED.	LAST WEEK	WEEKS ON	TITLE ARTIST (LAREL/DISTRIBUTING LANEL)	THIS WEEK	LAST WEEK.	WEEKS ON	TITLE ARTEST GARRELDISTRIBUTING LABREL)
_	Г	Г	* * NO. 1 * *	38	28	16	ON BENDED KNEE BOYZ II MEN (MOTOWN)
1	1	6	BABY BRANDY (ATLANTIC) 5 was at No. 1	29	27	25	PRACTICE WHAT YOU PREACH BARRY WHITE (ASAMPERSPECTIVE)
2	2	12	CANDY RAIN SOIL FOR REAL (LIPTOWN/MCA)	40	33	17	FOOLIN' AROUND OWIGING FACES (SPOLED ROTTENING BEAT)
Đ	F	1	DEAR MAMA 2 PAC ONTERSCOPE)	T T	40	8	WHERE I WANNA BE BOY MISSIONES ISTEP SUNO
D	4	8	BIG POPPA THE NOTORIOUS BIG ISAD BOWNESTA)	42	31	3	CAN'T WAIT REDWAN FRALISLANDS
D	9	4	THIS IS HOW WE DO IT MONTELL JOPEAN (PMP/RAL/ISLAND)	43	39	9	RODEO 95 SOUTH (REP-IT)
8	5	12	THIS LIL' GAME WE PLAY SUBMAN (BY 10 MOTOWN)	(H)	45	6	OH YEAH! POTTIN RAZNALS (ILL TOWN WAS SOUNCE)
D	8	5	FREAK LIKE ME ACINA HOMARD IMPODA DONEASTWEST/REGS	45	64	2	SO FINE MINT CONDITION OPERSPECTIVES
8	3	16	IF YOU LOVE ME BROWNSTONE (MUSEPIC)	46	37	18	BRING THE PAIN METHOD MAN IDEF (AM/RAL/ISLAND)
9	6	17	CREEP TLC (LAFACE/ARISTA)	1	61	3	I LIKE WUT HADSE (KEIA/ELEKTRA/EES)
10	7	4	IF YOU THINK YOU'RE LONELY NOW K-CI HALLEY OF JODECI IMERICURY)	40	62	2	SITTIN' IN MY CAR SLICK PICK (DEF JAM/RAL/ISLAND)
11	10	11	GET DOWN CRAS MACK IBAD BOYWISTA)	49	и	17	I NEVER SEEN A MAN CRY SCAPPACE STAP A LOTAGO FRISE)
Œ	11	10	MAD IZM CHANNEL LIVE (CAPITOL)	50	48	23	U WILL KNOW B MU 1818EF MEN UNITED IMERCURY
Œ	-	1	RED LIGHT SPECIAL TLC ILAFACE ARISTRO	51	46	25	I BELONG TO YOU HOW MANY WAYS
14	17	6	TAKE A BOW MACONNA (MAYEROUSIRE/WARNER BROS.)	320	-	1	RUB UP AGAINST YOU PRECOE MOSON STREET UPERSOTTI HROS.)
B	20	6	THINK OF YOU USHER ILAFACEARISTAI	33	58	2	WHY DO WE MAKE LOVE?
16	13	3	FOE THA LOVE OF \$ BONE THUGS IN HARMONY IRUTHLESSS	54	43	13	THA BUTTERFLY WAY 2 REAL ISO-LO JAMI
17	14	4	BIROCKLYN ZOO OL DRY'Y BASTAND (ELEKTRA/EEG)	55	56	29	THUGGISH RUGGISH ROME BONE THUGS N HARMONY CHUTHLESSE
16	16	3	1-LUV E-40 HEATURING LEVITH SICK WID ITOME	56	50	37	FLAVA IN YA EAR CRUIG MACK (TAD TION/ARISTA)
16	16	23	BEFORE I LET YOU GO BLACKSTREET INTERSCOPED	57	51	16	BE HAPPY MARY / BUSE (UPTOWNAICA)
20	21	16	CONSTANTLY IMMATURE MICA	58	41	16	I AFGLOGIZE ANTA BAKER (ELEKTIVA/EEG)
22	16	7	SHOOK ONES PART III MOSS DEEP (LOUD/RCA)	30	F	7	JUST ROLL FABU (BIG REAT/ATLANTIC)
22	16	16	CAN I STAY WITH YOU KAREN WHITE OWNER BEINGS.	Œ	86	3	69 TEMPO MISTAREN COMMY & QUEENS COLUMN (T.F.)
22	23	7	FOR YOUR LOVE STEVE WONDER (MOTOWN)	51	53	2	COME ON BARRY WHITE (ALMPERSPECTIVE)
24	24	13	I MISS YOU N II U GARSTAJ	22	59	19	RECORD JOCK DANA DANE HAVE PICKA JEESTYLES WITH
25	26	3	TOUR CAPLETON (SIGNET/NAL)	22	49	20	YOU WANT THIS JANET JACKSON (VIRGIN)
B	Ξ	3	PEOPLE DON'T BELIEVE SCARFACE FEAT. ICE COME GRAP-A-LOT)	Œ	41	3	OOH LAWD (PARTY PEOPLE) D.J. SAUGH AND P.M.H.L. IMPARTOHBANG
27	13	13	WHUTCHA WANT? HINE IPROFILED	65	41	19	SUKLYAKI 4 P.M. INEXT PLATEALISENDON/SIJANDI
70	35	7	GET LIFTED MATTH MURRAY LIND	(B)	71	2	I CAN CALL YOU PORTRAIT CAPTION
29	25	11	WOMAN TO WOMAN JEWELL (DEATH ROWINTERSCOPE)	67	57	7	SUPA STAR GROUP HOME OPHYDANTYRED
30	26	41	TOOTSEE ROLL 69 BOY2 (FBF-II)	68	55	13	EVERY DAY OF THE WEEK
31	29	17	HITTY-KITTY 69 90V2 (RIP-II)	69	65	6	ISHE'S GOT) SKILLZ ALL-LONE BUTZERTUNDE
12	34	2	THANK YOU BOYZ II MEN INCTOWNS	78	69	11	THA ALKAHOLIKS ILOUD/ROX
33	30	13	NIKA VICIOUS (EPIC STREET/EPIC)	n	68	5	WHY YOU WANNA PLAY ME OUT? TRISHA COVINGTON (COLUMBIA)
Th			NO HOOK	70	44	-	HOOK ME HE

Provi. ASCAP/Famour. ASCAP/Nett Moir. ASCAP/Styll. ASCAP/Tive Sanz. BALWII, ASCAP/Mirendot. ASCAP. BD LEAST SPECIAL (Eur. BAP/Serv.; BIND I. BOCKO Cleverlow Chad, BM/Drop Science, ASCAP) BUB UP AGAMST TOU (Panal, BM/Warner-taroutine, BIND

Records with the greatest gain. © 1995 Billboard/BPI Communications and SoundScan, Inc.

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I 38 4 NO HOOK SHAQUILLE ON EAL COME

25 32 3 LET'S GET IT ON

37 36 9 COCKTALES

(3E) 42 2 ANSWERING SERVICE

wow for measures 100 Lineaus, Solivitation— SERT + 5,00000 Thomas, OLGAT May 2 Coult, ACCLATAGORDO, SOLIVITA TO THE MEASURED COUNTY OF THE MEASURED SOLIVITATION OF OF THE MEASU

Flowing, ASCAP (One Step Beyond, BM) THA BUTTERFLY (Interfairh, BM) THARK TOU (Stack Paether, BM)/Vender (BM)/Vender, BM) (Stack Paether, BM)/Vender (BM)/Vender, BM) (Stack Paether, BM)/Vender

BM/Vyraw, BM/Stawn Patrick, BM/Ensign, BM/EMI April, ASCAP/D A. P.P., ASCAP/ HIL 15 THINK OF YOR COuck Life, ASCAP/Starvin.

ASCAP/Chyna Baby, BMV/Jance Combs, BMI/EMI Blackwood, BMI/UR-N: ASCAP/Chieck Man, ASCAP/WB ASCATI HL/WEBI THIS IS WOW WE DO IT (Mo' Swang, ASCAP/Oji's, EMI/Del American, BMI)
THIS LIL! GAME WE PLAY (Divided, EMI/Zombo

72 60 5 HOOK ME UP

(75) - 1 IS IT MET MONTECO FEATURING IMMATURE ONC

73 52 9 PROCEED I

(76) _ 1 CRADLE TO THE GRAVE

ASSAM Polygram Int L ASSAM Polygram (AL ASSAM Polygram Int L ASSAM Polyg

Dismond, END YOM
42 WOMAN TO WOMAN (Inving, ERAL/Art) Nuthini Gore
OR But Fu-Airs', ASCAP/OR/O Reeff, ASCAP/WB.
ASCAP/I WEM

65 YOU'RE SORRY HOW (9 th Town, ASCAP/Neughly

BILLBOARD MARCH 11, 1995

30 40 4 JUST ROLL



On The Case. New York rapper the Notorious B.I.G. hosts a meeting of hip-hop minds following a recent screening of "Nurder Was The Case" in the Big Apple. The Bad BolyArists artist is promoting "Big Pope," the second single from his gold-certified album "Ready To Die." Pictured, from left, are B.I.G. rappers Nate Dogg and Snoop Doggy Dogg, and Bad Boy president Sean "Puty" Combs.

TEMPTATIONS' MELVIN FRANKLIN DIES AT 52 (Continued from page 10)

only original members of the Temptations who remained with the group over its 34-year history. Franklin was known for his deep, bass voice; wide, round eyes; and warm, infectious smile.

Born in Montgomery, Ala., in 1942, Franklin later moved to Detroit, where, by the age of 15, he and Williams were singing with a group called the Distants. In 1960, they were recruited by Motown's Berry Gordy.

The Temptations were formed in

1961 with Franklin, Williams, Eddie Kendricks, Paul Williams, and Eldridge Bryant. David Ruffin replaced Bryant a year later.

placed Bryant a year later.

The group's first No. 1 hit on the
Hot 100 was "My Girl," which was
written in 1964 by Smokey Robinson

TO OUR READERS

Suzanne Baptiste's Rhythm Section column will return next week.

> TITLE ARTIST (LABOL/DISTRIBUTING LABOL)

I LIKE WHAT YOU'RE DOING TO ME

YOU CAN NEVER ASK TOO MUCH . .

69 TEMPO MISTALEN DENTITY & QUEENS DELIGHT (T.P.

WHAT I'M AFTER LOREN OF THE UNDERGROUND OF THE UNDE

WHY DO WE MAKE LOVE?

OOH LAWD (PARTY PEOPLE)

WHERE YOU ARE

MUST BE THE MONEY

CRADLE TO THE GRAVE

HOLIOAY MEN'AT LANGE (EASTWEST/EEG)

9 4 MAD PROPS DA YOUNGSTA'S (EASTWESTIEEG)

18 4 COOLIG & THE 40 THEKE INTUANTICS

SEX WIT YOU HE BOYZ OUPTOWNING

10 4

15 2

13 2

5 4

and Ronald White for their own group, the Miracles. The Temptations heard the song and pleaded with Ro-

binson to let them record it.

"My Girl" reached No. 1 on Billboard's R&B chart in January 1965 and by March had topped the pop chart. It was the first of 14 No. 1

R&B singles for the act. Other No. 1 pop hits included "I Can't Get Next To You" (1969), "Just My Imagination (Running Away With Me)" (1971), and "Papa Was A Rollin'

Stone" (1972).

The Temptations earned Motown its first Grammy Award with the 1968 single "Cloud Nine," which was honored in the R&B group category.

In 1989, the Temptations were inducted into the Rock and Roll Hall of Fame.

Though he was still a member of the group, Franklin had not been performing since July 1994. He was

admitted to Cedars-Sinai Feb. 17 following a series of brain seizures, complicated by diabetes.

Franklin is survived by his wife,

Franklin is survived by his wife, five children, mother, and four siblings.

TITLE ARTIST (LAREL/DISTRIBUTING LAREL)

14 22 3 REMEMBER WE

18 21 10 GET IT RIGHT

16 20 4

17 - 1

19 16

20

22

24

7 6 SEX ON THE BEACH

RECAUSE OF YOU

10 STRANGE BOXGE MONSTERS (PENDULUMEM)

21 19 4 RELEASE YO' DELF

1 HOLD ON SOAND NUSSAN (ELEKTRATE

CAN U SHOW ME

Building Under lists the top 25 singles under No. 100 which have not set children.

23 25 6 PM GOIN DOWN

_ 5 MOVE IT LIKE THIS

15 HEAVEN & HELL RALKWON FEAT GROST FACE KILLER ILDUCK

DIAL 7 DICAME PLANETS IPENDULUMEN

R&B

Where's The Inspiration In Black Pop?

T's 1995, and black-music executive should be working at being keepers of their culture. Some are, but, for the most part, African-Americans in the business are functioning more a gatekeepers.

Instead of accepting the important task of carrying on black pop's rich legacy, these executives are rewarding mediocrity.



by Havelock Nelson

The result is that for perhaps the first time, black music—known for its ability to stir souls, move hearts, and whip hips—is effectively at a stand atill

still.

As the midpoint of this century's f nal decade approaches, it can be sai that no significant innovation ha emerged from the realm of black po creativity since the '80a.

New-jack swing is still king; the au

of sampling has regressed to the leve of simplistic loops, etc. In short, fat too little hints at any heightened mu sical possibilities. Even g-fonk, at cool ast it is, is merely 70s redux. Any act that dares to be too differ ent stands a good chance of being re jected by the publie—if it manages t get signed in the first place. That'

In the past, many more black sty ists shined with a singular luminosity For example, when rap debuted word of a new release, such as Eri B. & Rakim's "Paid In Full" or Put lie Enemy's "It Takes A Nation C Millions To Hold Us Back," was caus for celebration. Release davs wer

special days.

Flashes of the uniqueness aesthet still manage to filter through the for but with so many label folk standin guard—protecting their jobs and th bottom line—originality is on the wane. For performers, adjusting their

work to some pre-existing musica format is safer and quicker than dig ging for potent new visions. Such formatting serves to de-intel lectualize black music and helps make

it easier for nonblacks to control the art. Recently, there has been talk about the shrinking power of the black executive. But black label executives

have only themselves to blame for any reductions in their authority. If more African-Americans in the business would trade in their arrogance for some political or cultural commitment, there would be more nurturing of talent. Communication would follow, with veterans building bonds with new-jacks, and vice versajuicity becomes replaced with the bold realization that the bold realization that the body of black creativity is becoming thin and sadly

(Continued on next page)

Billboard®

FOR WEEK ENDING MARCH 11, 1995

Hot Rap Singles...

THIS	WEEK	2 WK\$	WKS. ON CHART	TITLE LABEL & NUMBER OSTRIBUTING LABEL COLLECTED, COMPILED, AND PROVIDED BY SOUND SCAN ARTIST ARTIST
1	36	_	2	* * * NO. 1/GREATEST GAINER * * * DEAR MAMA
2	1	1	8	BIG POPPAWARNING ● oci doi:11 840 80Y 7-9015/849574 ◆ THE NDTDRIDUS B.I.G.
3	2	2	11	GET DOWN CLICH IT I BAD BOY 7 9012/MRISTA ◆ CRAIG MACK
4	3	3	12	MAD IZM ◆ CHANNEL LIVE *CITI CAPITOL SADIR
5	4	5	3	FOE THE LOVE OF \$ \$CLID OD BUTHLESS \$540 BELATHETY • BONE THUGS N HARMONY
8	5	7	5	BROOKLYN ZOO ◆ OL DIRTY BASTARD
7	6	4	3	1-LUV
8	7	10	3	SHOOK ONES PART II MDBB DEEP KI (TI DE LOUD 64294 RCA
3	9	9	7	TOUR CAPLETON
10	NEV	*	1	PEDPLE DON'T BELIEVE ♦ SCARFACE CLITTICE RAP A LOT 38449 NOC TRYSE
11	8	6	14	WHUTCHA WANT? NINE
(12)	14	27	4	GET LIFTED ♦ KEITH MURRAY
13	10	8	41	TOOTSEE ROLL A 69 BOYZ
14	11	13	17	KITTY KITTY \$1 MI (T) 00 659-07 6921 \$ 69 BOYZ
15	12	15	16	NIKA AVICIOUS
(16)	17	16	4	NO HOOK STREET TRANSPIC NO HOOK SHAQUILLE O'NEAL/RZA/METHOD MAN
17	15	14	9	IG: 11 DMIZENT 42288 COCKTALES (3111 DMIZENCUS 42255/JVT → TOO SHORT
18	13	11	3	CAN'T WAIT • REDMAN
19	18	18	8	RDDEO ◆ 95 SOUTH
(20)	21	19	6	OH YEAH! ◆ ROTTIN RAZKALS
21	16	12	18	BRING THE PAIN METHOD MAN
(22)	22	12	2	SITTIN' IN MY CAP A SLICK DICK SEAT DOLIGE EDESU
73	20	17	18	I NEVER SEEN A MAN CRY (I SEEN A MAN DIE) SCARFACE
	19		13	
24	24	21	30	THA BUTTERFLY WAY 2 REAL (C) 1M1 (T) 03 50 10 JAM 8107/NTERSOUND THUGGISH RUGGISH BONE ◆ BONE THUGS N HARMONY
26	22	20	31	FLAVA IN YA EAR ▲ CRAIG MACK CIDIMITED BOD BOD # 500010885TA RECORD JOCK DANA DANE
	26		4	COUNTY DESTRUSTANCED CO. 18055-WARRER BROS D.J. SMURF
28	29	35	<u> </u>	
29	25	26	11	SUPA STAR COLT PAYOR 27 DIRECTOR DAAM!
30	30	24	15	PROCEED 1 • THE ROOTS
31	23	23	11	(C) (T) DGC 1938DGEFFEN
(32)	RE-E		4	CRADLE TO THE GRAVE CHARGE OF THE YEAR PIMP OF THE YEAR ◆ DRILL DOWN
33	34	25	18	(C) of RE(ATWITY 1223
34)	45	47	14	RIDE OUT + D.J. TRANS COM ATTRUCE 17021 PARTY + DIS-N-DAT
35)	43	44	26	PARTY DIS-N-DAT (CLIMO (T) EPIC STREET 2753MEPIC HEAVEN & HELL REKWON FEAT, GHOST FACE KILLER
36	31	28	18	THE MOST BEAUTIFULLEST THING IN * KEITH MURRAY
37	32	33	21	BLACK COFFEE
38	33	32	19	IČI (THIX) UPTOWN 54931/MCA
39	46	-	2	PUT IT ON BIG L BIG L BUT COLUMBIA 27729* PLAYAZ CLUB PROPPIN' A-TAY
40	35	40	26	(CHOLIMITTI (KI CHRYSALIS SIQETYEM)
41	40	37	17	VOCAB © FUGEES (TRANZLATOR CREW) © HUTTHOUSE TYTESMODILUMBIA
42	28	31	9	NUTTIN BUT FLAVOR ◆ FUNKMASTER FLEX/GHETTO CELEBS (CITTLE) WEECK 20116/06/RV003
43	41	43	36	TAKE IT EASY IC: MI (T) WEEDED 20126/NERWOUS ◆ MAD LIDN
44	38	34	3	REMEMBER WE OLD BUSH BABEES
(5)	50	38	20	TIC TOC C: SELECT PERDULUM 58246/CMI LORDS OF THE UNDERGROUND
46	42	36	4	MAD PROPS © CT DE EASTMESTELEKTRA GAMBLITEG • DA YOUNGSTA'S
47	37	30	4	RELEASE YO' DELF 17) D(F JAMPAN 894 195/8LAND • METHOD MAN
48)	NE	*	1	WHAT I'M AFTER © CT PENDULUM 56321/2MI CT CT PENDULUM 56321/2MI CT CT PENDULUM 56321/2MI
49	49	-	2	SEX WIT YOU COTO UPTOWN SERROMCA THE BOYZ
50	39	-	2	HOLD ON BRAND NUBIAN CLUTHER SLENTRA 644785555

Records with the greatest bales gains this week ◆ Videocito parallability ◆ Recording Industry Association of America (RRAV) confliction for sales of 500,000 units. A RRAV confliction for sales of 1 million units. Calability on, is for consiste range. * Videox in Access consiste range number for consiste range number for consiste range number for consiste range variability. (I) CID stage invalidable, (I) CID cassels man single availability. (I) CID stage invalidable, (I) CID cassels range availability. (I) Virty in man single availability. (I) Virty in man single availability. (I) Virty in man single availability. (II) CID stage in Virty in V

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ocard. TOP R&B ALBUMS WE A --- A LOT STON DESIGNATE IN COLUMN

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED. AND PROVIDED BY SoundScan

SOMETHIN' SERIOUS

						43	44	40	35	BIG MIKE ● RAP A LOT 53907/FRICHTY (9.9815.59) SOMETHIN' SERIOUS	4
			N.		1 8	48	46	32	7	95 SOUTH RM (T 9901* (10.56)16.96) ONE MO' GEN	29
ČŽ.	MEEK	8	MKS. C	ARTIST TITLE	35	(49)	53	51	25	USHER DANCE 26006 ARISTA (0.56) 15 16 15 15	25
*	28	N-K	≥0	* * * No. 1/Hot Shot Debut * *	44	(50)	60	60	13	* * * PACESETTER * * * THE DAYTON FAMILY TO ENGINE SHALL THOUGH MIND. WHAT'S ON YOUR MIND.	42
nl	NE		1	DJ QUIK PROFLE 1462* (10 90/16 90) 1 week at No. 1 SAFE + SOUND	1	51	_	_	_		_
2	1	1	13	MARY J. BLIGE & UPTOWN 11156/90A (10 99/15.00) MY LIFE	1	52	43	47	12	VANESSA WILLIAMS ■ WING 526172MERICURY (10 HI EQ/16 94) THE SWEETEST DAYS	
3	3	i	14	TLC & LANCE 2000 WINTER (10 98) 6 98) CRAZYSEXYCOOL	i	53	54	53	17 85	VICIOUS EINC STIRET S785745PIC 19 98 EQ1 5 98 DESTINATION BROOKLYN TONI BRAXTON A* UNIACE 2600/ARISTA IN 98/15 981 TONI BRAXTON	1
5	5	5	5	TOO SHORT DANGEROUS 4156 UNIV. (10 SM/15 SM) COCKTAILS	1	54		46	109		25
5	5	5	14	THE NOTORIOUS B.I.G. ● IMD NOV 730009-WRISTA (9.9W15.9%) READY TO DIE	+	53	48 52	39	22	RACHELLE FERRELL ● MANHATTAN 93769(CAPITOL 1158/13 90) ■ RACHELLE FERRELL JADE GANT 24554WARHER BROS (10 98/15 98) MIND, BODY & 50MG	
	5				1	56	47		119		
6 7	,	5	26	Total I man a common transfer	4 1	1 1		49		v prr	1
-	-		./.		4	57	51	49	17	LENCH MOS 1002 110 19/15 191 (BB) ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	
_ 1				* * * GREATEST GAINER * * * KIRK FRANKLIN AND THE FAMILY *	1 1	58	57	55	22	JOHNNY "GUITAR" WATSON WILMA 7 (007"/SELLMARK (5.96/15.98) BOW WOW	48
Ð	9	8	12	COSPO-CENTRIC 72119 (998/1398) TEST	8	59	55	45	27	CHANGING FACES ● SPOLED ROTTENING BEAT 923691/4G 19:98:15:98: CHANGING FACES	
9	6	7	22	BRANDY ▲ ATLANTIC ROSI QNG (9.96/15.98) BRANDY	6	60	65	73	44	OUTKAST ● LAFACE 26010*JARISTA (9 98/15 98) SDUTHERNPLAYALISTICADELLACMUZIK	3
10	8	9	21	BARRY WHITE ▲ A&M 540315/PERSPECTIVE 19 9813 981 THE ICON IS LOVE	1	61	59	58	68	R. KELLY ▲' JINE 41527 110 98/15 981 12 PLAY	
11)	NEV	W	1	CRIME BOSS SLAVE 3" (9.96/15.38) ALL IN THE GAME	11	62	56	52	4	VARIOUS ARTISTS THUMP 4710 (10 98/15 98) OLD SCHOOL LOVE SONGS	
12)	12	-	2	MUROER SQUAD S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12	63	62	67	23	BEBE & CECE WINANS CAPITOL 28216 (10 56/15 56) RELATIONSHIPS	
-	_	_	-	C M.V. D. MEZI 154090-Lant 18-88-19-881		64	58	43	27	THE JERKY BOYS ● SELECT 92411*14G (10:98*15:98) THE JERKY BOYS 2	
13	10	11	7	SOUNDTRACK 150 MUSICEPIC SOUNDTRAX 66944/EPIC 110 96 EQ15 960 HIGHER LEARNING	9	(6)	87	91	12	PHIL PERRY GRP 4026/MCA 19 98/15 98: PURE PLEASURE	65
14	11	10	15	METHOD MAN ◆ DEF JAMERAL 523839*/ISLAMD L10:98*16:981 TICAL	1	68	67	59	9	HAVOC & PRODEJE G.W.K./PUMP 6718/WARLOCK (9:58/15:58) KICKIN' GAME	
15	15	13	19	SCARFACE ▲ RAP A LOT 39946* NOO TRYSE (10 98/15 98) THE DIARY	2	67	72	66	40	HEAVY D & THE BOYZ ● UPTOWN [09981WCA (]0 98.15 981 NUTTIN' BUT LDVE	1
16	14	16	25	GERALD LEVERT ● EASTWEST 92416/EEG 10 98/15 98 GROOVE ON	2	68	63	56	66	SNOOP OOGGY DOGG ▲* DEATH ROWINTERSCOPE 922791/AG (10 96/15 96) DOGGY STYLE	1
17	13	12	14	ICE CUBE ● PROPRITY 53921* (10.9615.98) BOOTLEGS & B-SIDES	3	69	61	54	16	SOUNOTRACK HOLLYWOOD 41536/JNE (30 9R/16 9R) A LOW DOWN DIRTY SHAME	
18	17	15	20	THUG LIFE INTERSCOPE 92360/NG (9 98/15 98) YOLUMÉ 1	6	70	74	75	26	U.G.K. JVE 41524 (8981598) 200 SUPERTIGHT	9
19	19	18	36	BONE THUGS N HARMONY & RUTHLESS \$426-RELATIVITY IT 98/12 98/ ISB CREEPIN DN AH COME UP (EP)	2	71	68	63	17	BRANO NUBIAN ELEXTRA 616621/EEG (10 56:15:98) EVERYTHING IS EVERYTHING	13
20	18	14	19	SOUNDTRACK & DEATH ROWNWITERSCOPE 92484/NG (10.98/16.98) MURGER WAS THE CASE	T	72	66	57	16	PETE ROCK & C.L. SMOOTH ELEKTRA-INSTITUTION OF THE MAIN INGREDIENT	9
21	16	17	24	ANITA BAKER ▲ (LEKTRA 6) 555/EEG (10 98/16 98) RHYTHM DF LOVE	1	(73)	96.	ENTRY	34	INCOGNITO TALKIN LOUG 522036/VENVE 19 98 13 98 100 POSITIVITY	- 54
22	22	19	36	BLACKSTREET ● INTERSCOPE 92351/AQ (10 96)15 96) BLACKSTREET	7	14	80	81	45	SOUNOS OF BLACKNESS AFRICA TO AMERICA. THE JOURNEY OF THE DRUM	_
23	20	22	16	SAGE EPIC 66686* (10 98 EQ 16 98) THE BEST OF SADE	7	-			-	PERSPECTING SOUR IN VOICE SEE	
24	23	23	5	SUBWAY BY 10 5303548007099 19 9913 99 55 GOOD TIMES	23	75	76	62	80	BABYFACE ▲1 EPIC 53558* 130 98 EQ36 98) FDR THE COOL IN YOU	
25	25	27	15	SPICE 1 © JRE 41547 (10 98/15 98) AMERIKKANS NIGHTMARE	2	TE	93	-	3_	11/5 0000AY 3000* 19 98/15:981 FIENDIN 4 THA FUNK	
					1	n	75	72	78	MARIAH CAREY ▲* COLUMBIA 53205* (30 SR EQ/16 SR) MUSIC BOX	
26	26	21	22	SOUNDTRACK ▲ MERICURY 522915 (ID 96 EQ/16 98) JASON'S LYRIC	÷	78	n	64	35	DA BRAT ▲ 50 S0 0EF/WORK 66164*(COLUMBIA 19 98 EQ/15 98) FUNKDAFIED	
27	27	24	14	REOMAN ● RAL 5238461/5LAND (10.99/34-98) DARE IZ A DARKSIDE	-	79	70	71	31	BARRY WHITE MERCURY 522459 [10 96/15 98] ALL TIME GREATEST HITS	
28	24	20	7	SMIF-N-WESSUN WRECK 2005*NERVOUS 19:86/15:98) DAH SHININ'	5	(80)	94	82	34	EIGHTBALL & MJG SUMVE 40002 19 98/15 981 ON THE OUTSIDE LOOKING IN	
29	28	25	39	69 BOYZ RP-IT 6901 IS 98/15-90 BB NINETEEN NINETY QUAD	13	81	90	89	118	SOUNDTRACK A " ARISTA 18699* (10 99/15 98) THE BODYGLIARD	
30	30	28	23	CRAIG MACK ● BAD BDY 73001*9ABSTA 19 9B 15 9B PROJECT: FUNK DA WDRLD	_	82	82	61	35	KEITH SWEAT ▲ CLEXTRA 61500TEG (10 98/16/98) GET UP DN IT	1
31	31	26	6	THE ROOTS DOC 24708/GEFEN (10 98/15-98) EE OO YOU WANT MORES!!!??!	22	83	88	90	62	ZAPP & ROGER ● REPRISE 45143/WAPNER BROS. (10.96/15:98) ALL THE GREATEST HITS	
32	32	31	16	KEITH MURRAY THE MOST BEAUTIFULLEST THING IN THIS WORLD. THE MOST BEAUTIFULLEST THING IN THIS WORLD.	5	84	79	68	93	JANET JACKSON ▲* WIGIN 87825 (10.98/16.98) JANET.	1
33	29	29	15	HOWARO HEWETT CAURER 2 (008 19 90/14 98) IT'S TIME	29	85	73	65	40	AALIYAH ▲ BLACKGROUNG 41533*UNE 19 98/13 98/ AGE AIN'T NOTHING BUT A NUMBER	
34	21	35	23	LUTHER VANDROSS ▲ (V 577751/EPIC 130 98 EQ 16 98) SONGS	2	86	92	69	38	WARREN G ▲ VIOLATORINAL 523335115LAND (10 6015 98) REGULATE. G FUNK ERA	
35	34	_	2	VARIOUS ARTISTS SMOOTH GROOVE, A SENSUAL COLLECTION, VOL. 2	34	87	86	79	41	ALL-4-ONE ▲* BLITZZNITJANTIC 82588-NG (100 98/15 98) ALL-4-ONE	
_		-	-	RHIND 71860 AG (7 96/11 96)	6	88	84	86	14	J. LITTLE ATLANTIC 82705/NG 19 WRI 5-98 PUTTIN' IT DOWN	-
36	35	30	24	GLADYS KNIGHT MCA 10946 (10 96/15 96) JUST FOR YOU	-	89	69	78	58	WU-TANG CLAN LOUD 06 1381 RCA 19 0815 080 ENTER THE WU-TANG (36 CHAMSERS)	8
37	33	-	2	VARIOUS ARTISTS SMOOTH GRODYES. A SENSUAL COLLECTION, VOL. 1 RHIND 71859/AG (7:5611:56)	33	90	91	-	3	DA BUSH BABEES REPRISE 45449WARNER BROS 17 98/11 981 AMBUSHED	83
38)	41	38	5	GEORGE DUKE WARNER BROS. 45755 [10 96/15 98] ILLUSIONS	33	91	85	74	74	AARON HALL ● SUAS 10810MCA 19 96 15 980 THE TRUTH	7
39)	42	42	14	SLICK RICK DEF JAMIRAL 523847*15LAND (10 96/16:58) BEHIND BARS	-11	92	89	84	21	NAJEE DW 30789 LD 96 15 981 SHARE MY WORLD	23
40	36	33	30	IMMATURE ● MCA 11068 IS 9815 981 10 PLAYTYME IS OVER	26	93	100	85	38	PATTI LABELLE WCA 10878/10/98/15 981 GEMS	7
41	38	-	2	VARIOUS ARTISTS SMOOTH GROOVES A SENSUAL COLLECTION, YOU 3	31	(94)	RE-	ENTRY	71	SALT-N-PEPA & NOT PLATEAULONDON EDRISOPTISLAND (10 96/16 98) VERY NECESSARY	6
-	-	-	-	M-MD /1861/05 (1.9611.98)	1	95	83	60	18	LIL 1/2 OEAD PRORITY 59837* 19 98/15 98: 1 THE DEAD HAS ARISEN	39
42	39	-	2	RHIND 71862RG (7 9611 96) SMODTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39	96	78	30	16	SHAQUILLE O'NEAL . INE 41550" (10 98015 980 SHAQ FU: DA RETURN	19
43)	49	41	17	R.S.L. POSSE IN A MINUTE 8700 (9,90/15.70) IIII RUTHLESS BY LAW	23	97	81	77	21	DRU DOWN RELATINITY 1222 (9 99/16 90) THE EXPLICIT GAMES	46
48	40	34	10	H-YOWN LUKE 212* (10 96/17 98) BEGGIN' JUTTER DARK	21	(98)	RE-	ENTRY	14	DIGABLE PLANETS HINDULUM 30654-YEM (10 98/15 98) BLOWOUT COMB	13
45	40	17	22	KARYN WHITE WIRNER BROS. 45400 (10 99/15 50) MAKE HIM DO RIGHT	22 .	53	58	34	100	DR. DRE ▲ DEATH ROWINTERSCOPE 5712819/RIGRITY (10 98/16 98) THE CHRONIC	1
46	47	35	14	CHANTE MOORE SIAS 11157/MCA 110.98/25.983 A LOVE SUPREME	11	(100)	RE-	ENTRY	13	VARIOUS ARTISTS TOWNY 80Y 1109 (11 98/15:98) MTV PARTY TO GO VOLUME 6	41
46	47	35	14	CHANTE MOORE SILAS 11157/MCA 110/98/15/981 A LOVE SUPREME	11	(100)	RE-	ENTRY	13	VARIOUS ARTISTS TOWNY BOY 1109 (11 98/15:98) MTV PARTY TO GO VOLUME 6	43

for Impact shows artists removed from Heatsceners this work. The impact shows artists removed from Heatsceners this work of present Heatscener bits. 6-1995, Billiopart(8PI Communications, and SoundScan. In-

THE RAP COLUMN (Continued from preceding page)

lacking. Unity and consciousness is the Prozac black music so badly

STUFF: MC Breed's next single is "Game For Life," which speaks to ungrateful fools. It's from his forth-coming album "The Big Balla," which might be his last Ichiban release. 'My contract is up with them," says Breed, "and I'm planning to press ahead and move forward." The artist is constructing a record-

bum 'A Stunning Achievement' because there'll be things on there that'll catch [listeners] by surprise. The tracks will mix East Coast and West Coast vibes, but mostly I'll be comin' with the Midwest flava" The Canadian crew Dream Warriers and "bulletproof lyricist" and former "Real World" star Heather B have signed with Pendulum Recing studio and producing tracks for

inverse the number . Letwis indicates I R is mariable. Must have covery and CO covers by WEA and RMC libert, and construction

Records.

former Atlanta Falcons wide receiver

Andre Rison, who plans to release an

album this year on his own Bullpen

Says Rison, "I'm gonna call my al-

ords. B's single "All Glocks Down" will be issued March 23, while the Dream Warriors' cut, "California Dreamin'," will hit March 9, followed in April by an album, "Subliminal Simulation"... RBL Posse, which is signed to Oakland's In-A-Minute Records, has an East Coast remix (produced by KMEL San Francisco's Prince Ice) of its liquid jam "Bounce To This." The Posse's next single, "Bluebird," is due at the end of March and will be backed with that famous fave "Don't Give Me No Bammer."

Albums with the greatest sales gains this week, #Rocording industry Asso. Of America (RIAA) contribution for shipment of 500,00 album units (250,000 for EPs). A RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplaterum bites indicated by a numeral fol

ich. Tane nerver vroeied FD and of other FD order, are equipped order, unlich are organized from substrate prices. Desided Career shows chart's largest and LUNDY PAINTS 'SELF-PORTRAIT' (Continued from page 17)

mainstream will depend on listener reaction at the other formats. Introductory listening parties are planned for New York and Los Angeles. The label also is considering live, acoustic, in-store performances at larger retail outlets to supplement album exposure listening posts in major retailers

like Tower Records and Best Buy. Says Silver, "The quality of [album] production will stand out. Consumers must be able to hear it before they buy."

Additional marketing and promo-

tional plans were still being finalized at press time, but Silver says touring will be an essential element in the campaign. Lundy has a strong fan base in England and JVC will be booking dates at European jazz festivals. The Japan-released version of

"Self Portrait" is scheduled to drop sometime after domestic release and will include "Here's To You," a bonus track written by Lundy. Taguchi says bonus tracks are often included to compensate for Japan's higher retail prices.

Junior Vasquez Sees Life After The Sound Factory

AS JUNIOR VASQUEZ contemplates an unexpected jolt into a new phase of his life and career, the revered DJ/producer sounds like a chain smoker who has just begun a cold-turkey withdrawal from ciga-

It has been several weeks since the abrupt closing of the Sound Fac-tory, the influential New York nightclub at which he was the resident D.J. for most of its six-year history, and the separation from his turntables and audience has Vasquez feeling a little anxious. "It's almost like mourning the death of a close friend," he says, "It was more than just another club-it was a major force in my life."



In the final analysis, the Sound Factory also proved to be a major force in the entire world of dance music. When its doors were locked for the last time on the afternoon of Sunday, Feb. 11, it took a rightful place side such legendary venues as the Paradise Garage, the Saint, and the Funhouse-rooms where more than merely the hits of the day were spun. For many, the Sound Factory was a primary lifestyle component. Its hours of operation almost demanded as much, since it rarely filled up before 3 a.m. on a Saturday, and often closed in time for a fashionably late brunch the next day-thus absorbing a considerable portion of the weekend. With its otherworldly stark and sparse setting, the Sound Factory became a reliable sanctuary where the troubles of day-to-day life could truly be traded for temporary surrender to the primal physical and mental instincts inspired by raw

With the innovative and imaginative Vasquez as its musical ringleader, the Sound Factory quickly became a key forum for new music in New York. The dance industry grapevine on any given Monday morning often revolved around the club's playlist-which was usually composed of jams available only on promotional test-pressings or fresh from a studio board on DAT. And news of the tracks that did or did not ove the crowd would travel around

We broke a lot of boundaries musically," Vasquez says. "There was



by Larry Flick

never a set format. The music was whatever we were collectively feeling in the room at that moment. It was almost like I could sense what they were feeling, and I could either enhance it, or take them to a different place. It was truly incredible. According to the club's owner.

Richard Grant, the Sound Factory's closing was largely due to its hourstructure. According to New York City law, a club cannot be in operation between the hours of 4 a.m. and 8 a.m. A non-alcohol club in concept and practice, the Sound Factory did not have the opportunity to fall under New York state law, which does allow clubs with a liquor license to remain open beyond 4 a.m. "Contrary to rumor, we did not lose our cabaret license," Grant says. "But we knew that was a danger, so we decided to

Vanquez received the news two days before the venue's closing, but kept the information a secret. "I didn't want to have a big closing party, but rather to end things in typical Sound Factory form. says. "I first started to feel the impact that day at around I1 a.m., when Williams. I heard the words 'so many people, lost and abandoned,

Although the Sound Factory has a future agenda of several traveling parties, including a sixth anniversary bash tentatively on April I, and a potential reopening in a new space by late June, Vasquez knows an era in dance music has ended. "The new Sound Factory will be very speciallarger and with even better soundbut it will be different," he says. "It's unavoidable. You can't re-create history. At the same time, I can't wait

to get back to work in a club." When he is not fiending for a jaunt behind the turntables. Vasquez is keeping busy with a production and mixing career that has caught fire over the past year. He has begun to move far past the tough and dubby demeanor of his successful Tribal America singles, which include the nassive "Get Your Hands Off My Man," and has swiftly concocted a much-copied sound that deftly straddles the line dividing mainstreampop and underground-house. Cases in point include his revelatory inter-pretations of Madonna's "Secret" and "Bedtime Story," as well as Bil-lie Ray Martin's "Your Loving Arms." His industry cachet will only increase when the forthcoming "Reap" by newcomer Vernessa reaches the public. "I am very proud of that record," he says. "I think it will help prove that I can produce vocals from scratch and write a solid

Without a regular venue to test his new creations right now, Vasquez admittedly has brief flashes of tension. "I had gotten used to working on mixes, and getting them done in time to play on Saturday," he says. "It was a great source of energy for me. I keep telling myself that this is all bappening for a good reason. Hey, maybe it's just time for me to go and reinvent myself-or to explore a new part of myself."

Regardless of the Sound Factory's future, it is easy to be optimistic that Vasquez's best work—as both a producer and DJ-is still to come. His drive and passion ensures that. And that is a consoling thought as our community adjusts to the loss of a vital musical outlet.

Swingin' SINGLES: The evercrafty lads in Love To Infinity, siblings Andy Lee and Pete Lee, have been so busy producing and mixing hits by so many acts that it is easy to forget that they started out as an recording group in their own right. "Keep Love Together" is LTI's first single in more than a year, and it christens a new deal with Londonbased Mushroom Records. Currently getting high marks from taste-making club DJs abroad, this well-structured jam sparkles with a now-familiar blend of frothy disco strings and muscular house rhythms that is quite pleasing to the ear—on and off the dancefloor. Singer Louise Bailey easily earns her diva stripes with a striking performance that is framed with ricb, full-bodied vamps. "Keep Love Together should easily establish LTI as a formidable club/crossover act throughout the U.K. and Europe, while als

snagging a major-label recording agreement in the U.S. England's Stress Records' sharp nosse has fashioned a double-pack pressing of Anthony White's Italo-

Billowed Dance

Rreakouts

CHIR PLAY

3. BODY TO BODY (KEEP IN TOUCH)

SHADES OF LOVE VICIOUS MUTIK TELL ME WHEN THE HUMAN

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MAXI-SINGLES SALES

SATURDAY NIGHT WHIGFIELD cure

2. ATDMIC BLONDIE CHYSALS 3. (SHE'S GOT) SKILLZ ALL-4-ONE BLITZZ

HANDS UP CLUBZONE LODG YEAH SHAWTY YEAH (SHAKE IT SHAWTY) DJ KIZZY ROCK TOWN TOT

Breakouts: Titles with future chart potential, based on club play or sales reported this week

HIGHER STATE OF CONSCIOUSNESS



Love In The Studio. Los Angeles-based dance/pop trio Factory Of Love is writing and recording new material under the guidance of Italo-house producer Carlo Zanella and Jon St. James, who has helmed hits for Stacey Q and Anything Box An as-yet-untitled new single should begin to circulate by early summer. Pictured at F1 Studios In L.A., from laft, are Factory Of Love members Christiana Eastman. Justin "Love" Nylander, and Nicola Magner

house anthem "Love Me Tonight" with juicy new mixes that will main tain the interest of the previously convinced, while luring naysayers to the fold. LuvDup unleashes a flurry, quirky sound effect and loopy vocal bits over a bassline that snans like a rubber band. Meanwhile, Jimmy Gomez (we want to hear more from this highly creative newcomer) takes a totally different route, opting to contrast White's impassioned vocal with lush, quasi-orchestral synths. Pretty Brothers will now be known as the tasty stuff. And if you need a fresh copy of the impossible-to-find original mix by Fathers Of Sound, it is here, too. Thoughtful, eh?

New York dub outfit Native Warrior serves tribal aficionados a thick and chewy jam to nosh on with "Rhythm Of Love," which features the throaty belting power of Ona Sky. Europeans may know already this potential hit via a recent release on the French Atoll Music label, though the Brooklyn-rooted East-One Productions is handling distribution in the U.S. Each of the four mixes is accessible to peak-hour programs, and its spare drum arrangement makes for easy mix transitions. This memorable mover is a good reminder that sometimes the most simple jams are the most potent.

On-LINE: We are still scratching our head in confusion over the recen abrupt announcement from Raoul Recinos that he is dropping his prominent production alter ego, DJ EFX, and is leaving the music industry for the foreseeable future. This move comes shortly after he and partner Jeremy Cowan, aka DJ Digit, took off for an extensive work spree in the U.K. and formed a U.S. indie label, Freshly Squeezed Rec-

Recinos is not offering any con ment regarding bis decision or his plans. Looking back on his vast catalog of highly potent jams, his departure from music is quite a creative loss to our community. Cowan, who has been cultivating a solid solo ca-

reer for a while now, will continue to compose his own material while also st-producing singles for other acts. He will also continue to oversee Freshly Squeezed, with up-and-coming producer Tyler Stone handling promotion for the label out of her San Francisco office. Her first proj-ect is the fab "In The Middle" by the San Frandisko Sound Outfit Featuring Shawn Benson. Way-out U.K. duo the Dust

Chemical Brothers. The change is part of an effort to avoid confusion with the stateside hip-hop team of the same name. A long-awaited album has been completed and she begin to circulate overseas this spring. We are still anxiously awaiting final word of a U.S. recording agreement, which should be signed shortly ... Tis amazing what you might hear whilst wandering through the balls of MCA Records these days. A recent visit included a preview of imminent 12-inchers by R&B heavy-hitters Chante Moore and Gladys Knight. Moore's warmly romantic "This Time" gets a classic Frankie Knuckles treatment that includes sweeping, dramatic string flourishes, while Knight's deliciously sassy "Next Time" has been goosed into a ballsy houser by Darren riedman and Hex Hector. Both will keep MCA dance VP Bobby Shaw working overtime in the coming weeks. And that does not include the armload of baubles that MCA U.K. A&R guru Steve Wolfe is about to ship in the next month or so. More on those signings as they are con-

firmed. Speaking of Friedman and Hector. the two can take a well-deserved bow for giving the relentlessly giddy "Saturday Night" by Whigfield a much-need shot of groove depth. Although we admit the Curb/Atlantic single is a guilty pleasure in its original form, the production duo's house-smart mixes give it a hearty kick that also promises more widespread play.

6 2

EVERLASTING LOVE (NC 77775

CONTROL MONDACTIVE SHISBANCA COLOR OF MY SKIN CUTTING 317

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HANDS UP LOGIC 59006 6 NEVER GET ENOUGH KNETIGROTIESE 418714WWINET BROS

KEEP GIVIN' ME YOUR LOVE COLUMNA 77794

GOTTA BE FREE G-ZONE 440 605/ISLAND DON'T BRING ME DOWN MCA SISSE

PAUL'S PAIN STRICTLY RHYTHM 12315

SWAMP FEVER HOLD! STARS 2005

I GET LIFTED STRICTLY RHYTHM 017

40 34 8 REAL CRESCENT MOONERS SOUNDTRAK 77700,EPIC

CALL ME ELEKT PA 66372 EEG

KEY OF LIFE WAND 1232

35 6 JUST CAN'T TAKE IT BLEGAL 6211
25 15 WITCH CONTROL

NEW ▶ 1 BEOTIME STORY MAYERICK/SIRE 41895/WARNER BROS

DON'T LEAVE ME THIS WAY DIG IT DO? 28 9 CLOSE TO YOU CURE LOCA 77077

30 10 I FEEL LOVE WHITE LISUSHAMERICAN 41827/WARNER BROS.

SATURGAY NIGHT CURB 27080/ATLANTIC

SITUATION INTERSCORE 98182/ATLANTIC

DIDN'T I KNOW (DIVIS TO THE DANCED GOD, DI EASE) (MOTOR 76)

WEEK Z WKS AGO WKS. ON CHURT

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18 10

72

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72

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42 35

48

Board HOT DANCE MUSIC

BILLIE RAY MARTIN

◆ GLORIA ESTEFAN

◆ TRACI LOROS

WATERLILLIES

SMING 52

KYM SIMS DURAN DURAN

◆ SPIRITS

TOM JONES

◆ REOHEX

A OR ALBAN **CANNY TEHAGLIA** ◆ HMMY SOMERVILLE

BARBARA TUCKER

CADA DADVED

OFFELITE

MADONNA

MICHELLE WILSON

MAYDIE MYLES

T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN

CLUB PLAY

* * * No. 1 * * *

* * * POWER PICK* * *

* * * HOT SHOT DEBUT * * *

MAXI-SINGLES SALES

SoundScan ARTIST

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0)	NE		1	REMEMBER WE (T) REPRISE 41943/WARNER BROS	◆ OA BUSH BABEES
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	17	20	12	SUPA STAR (f) PRICAY 120 061/FFR	◆ GROUP HOME
	25	36	11	TAKE A BOW (T) 00 MAJORICA, SIRE 41887/WARNER BROS	◆ MADOHHA
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5	33	29	14	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	♦ BLACKSTREET
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HAPPY MAN IT) EASTWEST 66151/EEG



Her Debut Album Featuring The No. 2 Dance Smash

Single Produced By Juno Reactor For MCT Remixes By The Overlords, DJ Digit And DJ E FX Management: Juliet Green And Alan Siegel

MICHAEL WATFORD

Country Academy Cites Nominees Alan Jackson Named In Six Categories

NASHVILLE-Alabama, Garth Brooks, Brooks & Dunn, Alan Jackson, and Reba McEntire are the finalists for the Academy of Country Music's entertainer of the year award. Most of the academy's final nominees were announced Feb. 27. The video-ofthe-year candidates will be revealed following the academy's board of directors meeting March 4

Final ballots will be mailed to academy members March 20, and the winners will be announced at the ACM Awards show, May 10, which again will be broadcost on NRC-TV Here are the other finalists:

Female vocalist—Mary Chapin Carpenter, Faith Hill, Patty Loveless, Reba McEntire, Pam Tillis. Male vocalist-Garth Brooks, Joe Diffie, Vince Gill, Alan Jackson, eorge Strait.

Vocal duet-John Anderson & Tracy Lawrence, Brooks & Dunn, George Jones & Alan Jackson, Con-

(Continued from page 10)

way Twitty & Sam Moore, Trisha Yearwood & Aaron Neville. Vocal group-Alabama, Diamond Rio, Little Texas, the Mavericks, Sawver Brown

New female vocalist—Lisa Brokon. Victoria Shaw, Chely Wright. New male vocaliat-David Ball. John Berry, Tim McGraw, New vocal group or duet—the Mav-

ericks, the Tractors, John & Audrey Wiggins. Single record-"Don't Take The Girl," Tim McGraw; "I Swear," John Michael Montgomery; "Livin' On

Michael Montgomery; "Livin' On Love," Alan Jackson; "Third Rock From The Sun," Joe Diffie; "Tryin' To Get Over You," Vince Gill. Song of the year—"Don't Take The Girl," recorded by Tam McGraw, written by Craig Martin and Larry Johnson; "How Can I Help You Say Goodbye," Patty Loveless, written by urton B. Collins and Karen Taylor Good; "I Swear," John Michael Montgomery, written by Frank J. Myers and Gary Baker: "Livin' On Love,"

"This was before any of the Magna-

"But I was ready to be an artist

tone stuff had come down," Montana

and started envisioning what I would

do if I was on atage . . . So my intent was to get a major-label deal some-where—maybe do five sides and just

get something going.
"Shortly after that, the Magnatone

relationships started to develop. And

then, as I saw the people that they

were putting into place, and that the

budgets were better than they would

have been at major labels, I was glad

to aign with them. This was last fall."

Billy's songwriting for a long time, and I've always loved his voice. When

it was brought to my attention that

we could sign him as a writer and as

Everybody has his own time, and I

think this is Billy's time . . . His vocals

are great, the songs are great, and

the musicians really stepped up and

Montana co-wrote nine of the 10 songs on "No Yesterday," four of

them with Dave Flint, the only mem-

ber of the defunct Long Shots band

arketing, reports that Montana is in

the middle of a 13-week radio tour

that will take him to about 140 sta-

tions. And on March 11, Magnatone

will bring more than 100 radio station

reps, retail accounts, and entertain-

ment reporters to Copper Mountain, Colo., for a formal "Billy Montana

Burwell says that "virtually every

station" Montana visits knows about

his Warner Bros. singles and that "a

lot" of the stations still play them.

presentation" and ski weekend.

now working with Montana. Bob Burwell, Magnatone's VP of

got excited about working with him."

an artist, I wanted to jump on it .

Saya Maher, "I'd been aware of

again. I had gone to some showcas

recorded and written by Alan Jackson: "When Love Finds You." Vince Gill, written by Vince Gill and Michael Omertion

Album of the year—"In Pieces," Garth Brooks: "Not A Moment Too Soon." Tim McGraw: "Stones In The Road," Mary Chapin Carpenter: "When Love Finds You." Vince Gill: "Who I Am," Alan Jackson. In addition to these, awards will be

esented to top instrumentalist, radio station, disc jockey, country night club, and talent buyer/promoter. Special honors include the Academy's Pionear Award and the Jim Reaves Memorial Award



Well-Placed Faith. Faith Hill. in middle, accepts a platinum plaque for her debut album, "Take Me As I Am," from her mentor and former amployer, Reba McEntira. Joining in the calebration, from left, ara Jim Ed Norman, president of Warner Reprise Nashvilla; Hill's producer, Scott Hendricks, and Martha Sharp, senior VP. Warner/Reprise Nashville

NEA Honors BMI Chief Frances Preston Chet Atkins, Others In Acoustic Toast To Trailblazer

FRANCES FOREVER: Good will and encomiums abounded at the Nashville Entertainment Assn.'s Feb. 22 soirce to honor Frances Preston. The association staged the affair to present the BMI chief with its Master Award. Calling her "a nurturer and advocate" for the music community, host Dan Miller asserted that Preston was "a trailblazer [for women] long before there was a women's movement." He chronicled her rise from a secretarial job at radio station WSM Nashville to that of a world leader in music. Irving Waugh, one of her early bosses at WSM, recalled her as "a most astute and

discerning young lady" and observed in mock-relief that "if she had stayed [at the station], it's quite possible that Bud Wendell and I would have never ascended to its presidency." (Wendell is now president/CEO of Gaylord Entertainment.) Preston, Waugh proclaimed to the thoroughly assenting room, is "the classiest of class acts." At the core of the evening were solo acoustic performances by four of Preston's friends: Chet Atkins, Alabama's

agreed with the prevailing

Randy Owen, Gary Mor-ris, and Mac Davis. The droll and desdoon Atkins sentiments that Preston had done a lot for the muindustry, but, he added, "I want you to know I've done a lot for

her." Owen told the crowd that every time Preston sees him, she asks, "What've you been writing?" Then, his voice almost breaking, he added, "I remember, Frances, when nobody cared what I wrote." Atkins played "Happy Again," and Owen sang "Feels So Right," their own compositions. Morris endangered the crystalware with his mighty version of "Wind Beneath My Wings. Davis reworked a verse of his "I Believe In Music" praise Preston and invited everyone to sing along.

Among the others celebrants were new Tennessee Gov. Don Sundquist, Tracy Lawrence, and former indie-label heads Charlie Fach (Compleat) and Alan Bernard (MTM). Vice President Al Gore phoned in his greetings.

A VOICE BEHIND THE LINES: Charles G. Day, the president of Battlefords Community Television in Saskatchewan, has asked the Canadian Radio-television & Telecommunications Commission to restore CMT to its list of eligible satellite services. In a letter to the secretary-general of the CRTC dated Feb. 16, Day asserts, "Our cable systems had carried CMT for more than five years to the great satisfaction of our subscribers. Since the CRTC's decision to remove CMT from the Lists and CMT's actual removal on Jan. 1, 1995, we have received numerous calls and letters from subscribers complaining of such removal and urging CMT's reinstatement on the Lists." No word yet on CRTC's response.

MAKING THE ROUNDS: If you cater it, they will come: Hundreds of ravenous fans showed up at Nashville's Belcourt Cinema for the premiere of Turner Network Television's "The Good Old Boys"-and the simultaneous unveiling of a first-rate buffet. Although the movie's co-stars-Tommy Lee Jones and Sissy Spacek-were not on hand for the festivities, its musical director, John McEuen, was, During his prescreening remarks, McEuen spotted Doug Dillard in the audience

and told the crowd that it was Dillard who inspired him to get into music in the first place Liberty Media Corp., a subsidiary of TCI, has formed

Americana Television Productions in Branson, Mo., to generate original television programming. Stan-ley E. Hitchcock will serve as Americana's president, and William Airy will be its managing director. The company has already acquired the nearly 600 hours of pro-

gramming created for the bu Edward Morris former Americana Television Network, which Hitchcock also headed Donna Hilley, president/CEO of Sony Music Publishing/Nashville, Tim DuBois, president of Arista Records/ Nashville, and Mike Curb, chairman of Curb Records, will jointly chair a campaign to raise \$2 million within the music industry for Belmont University's music business program . . . Terry Jennings has established the Vance Management Co. in Nashville. His first two cli-

ents are Knifewing Segura and Georgia Heartbeat. Marty Stuart now has a Nashville trolley car that bears his name. It's called "The Marty Party" car . . And while we're on the subject of street-related honors, we're happy to report that singer Leroy Van Dyke has had a street named for him in his hometown of Sedalia, Mo. . . . Although his duties at the label have been curtailed, former GM Bruce Greenberg tells Scene he is officially with Liberty Records until March 31 . . . Network Ink, the Nashville-based publicity company, has added two new staffers: Jim Hester and Ashley Ollinger.

SIGNINGS: Mercury Records' Wesley Dennis to Chief Talent, Nashville, for exclusive worldwide booking ... Firefall to Entertainment Artists for exclusive book-

BILLY MONTANA'S BACK ON MAGNATONE

Throughout the Warner years, Montana continued to live in New York. But when the label dropped him, he moved to Nashville and tried his luck as a songwriter-even though none of his chart singles had been his own compositions

"I was kind of burned out on the artist thing," Montana says. "I'd written a song that I pitched to Dianna Maher, Brent's daughter, who was running his publishing companythis was like after just two or three months in town. She loved it and played it for Brent. He loved it and put it on bold for the Judds (whom he was then producing]. I thought I was on my way. I started picking out houses. But [the Judds] didn't want to cut the song. Montana then signed to write for

Merit Music, and, when that company was sold, moved on to a staff writing iob at Little Big Town Music. After two years, Little Big Town declined to renew his contract. So he pitched himself to Maher's publishing company and signed with it in January 1994.



shows TV host Robin Leach an autographed support log in her Nashville home for a segment on "Lifestyles Of The Rich And Femous."

Rich & Country. Barbara Mandrall

"Everywhere we go, that's one of the first things they talk about," Burwell (Continued on page 26)

Billboard HOT COUNTRY SINGLES RTRACKS

COMPILEO FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RAGIO TRACK SERVICE. 139 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK SONGS RANKED BY NUMBER OF DETECTIONS

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3	-	14	BEND IT UNTIL IT BREAKS JOH	IN ANDERSON (3	9)	59	-	2	I CAN LOVE YOU LIKE THAT	◆ JOHN MICHAEL MONTGOM
8	8	9	THIS WOMAN AND THIS MAN	CLAY WALKER	0	41	43	9	MONEY AND	SHANIA TW CHILL WERGER ASS
8	13	11	WHEREVER YOU GO	CUNT BLACK 4	1	38	31	20	GDIN' THROUGH THE BIG D	MARK CHESNI
-	_		J STROUGE BLACK E BLACK H NICHOLASI	MEAL MOCOV 4		34	23	17	MI VIDA LOCA (MY CRAZY LIFE)	◆ PAM TII
8	ê	11	B BECALTT IS SERVIN J S PHERMALL) ICI-C	SCATUANTIC 87175		40	31	19	TILL YOU LOVE ME	◆ REBA MCENT
3	+	12	D COOK IC NUMBER WINNESS (C) IN	COLUMBA 77799		33	18	20	LITTLE HOUSES	◆ DOUG STO
8	19	9	THINKIN' ABOUT YOU 6 FUNDS (EREGIN 1 SHAPRO) ◆ TRISH	CO (VI MCA 54973		47	50	5	BETWEEN THE TWO DF THEM	◆ TANYA TUC
24	16	12	AMY'S BACK IN AUSTIN CONNECTED GRAD LITTLE TEXAS IN SERLS S A DAMS CONNECTED GRAD LITTLE TEXAS IN SERLS S A DAMS CONNECTED GRAD LITTLE TEXAS IN SERLS S A DAMS	CITTLE TEXAS		51	62	3	WHAT MATTERED MOST	UBURTYALBUR TY HERNI
16	19	15	UPSTAIRS DOWNTOWN	◆ TOBY KEITH		53	68	3	GDNNA GET A LIFE	◆ MARK CHESN
16	13	13	DETWEEN AN OLD MEMORY AND ME	TRAVIS TRITT				3	STAY FOREVER	CONVIDECCAS
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16	-	13	DOWN IN FLAMES MENOH TO DUDGE ON QUIK I STEVENSI	(V) ARISTA L 2769	_	52	51	6	PLANDS JOSE TON WEST-ENGRIPPELLI	SLAT SANT
8	8	15	MY KIND OF GIRL HORSES STAFF WORLTY DO CONSUM, JARGUED M FOWELL WHATCH BRIDGE TO CROSS (MAICH BRIDGE TO BLIRN)	COLLIN RAYE ICI INI EPIC 77773 5		49	44	18	SHIDDPIONS DICON IR DUNN, CHANG DILLONG	BROOKS & DL
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13	24	9	WHAT'LL YOU DO ABOUT ME DOU	JG SUPERNAW	3	71	- 1	2	FAITH IN ME, FAITH IN YOU	◆ DOUG ST
14	22	14	LIPSTICK PROMISES • G	EORGE DUCAS	4)	57	64	4	ANYWAY THE WINO BLOWS BY PETRO PRICE ALEMAN, 111 CALE THE REO STROKES	BROTHER PHE CLASSIUM 6
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1 .			3	K.STEGALL (B.ACDILL)	ARIST
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4	5	6	5	IF I COULD MAKE A LIVING 15TROLO ILSTEGALL RIMERINHA JACKSON)	CLAY WALKER CLAY CLAY
5	2	-	2	YOU AND ONLY YOU CHOMASO IC JONES J.D. MARTING	◆ JOHN BERR:
6	4	4	5	IF YOU'VE GOT LOVE S HENDRICKS IS SESSIN M.D. SAMBERS!	JOHN MICHAEL MONTGOMER
7	6	3	3	DOCTOR TIME S IN CRINGHAM IS LONGACHE I WILSON	◆ RICK TREVING
8	7	5	8	LIVIN' ON LOVE KSTGALL IS JICKSON	◆ ALAN JACKSON
8	9	7	. 8	NOW I KNOW 6 FUNDS (C PANS C GREENE D COOK)	◆ LARI WHITI
10	8	8	16	XXX'S ANO GOO'S (AN AMERICAN GIRL)	TRISHA YEARWOOI
11	11	9	- 23	BE MY BABY TONIGHT	 ◆ JOHN MICHAEL MONTGOMER ATLANTIC

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14	13	13	9	CEMAPOLIS GRASHITLE TEAS IP HOWELL DO SPIEN & SEALS)	◆ LITTLE TEX WARNER OF
15	15	11	15	THIRO ROCK FROM THE SUN	◆ JDE DIFF
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17	14	10	15	DOWN ON THE FARM JSTROUD BOALDMOST IN IN PHILUPS JAASETERS	◆ TIM MCGRA
18	20	17	16	WHAT THE COWGIRLS DO T BROWN IN GLL & NYLSON	◆ VINCE GI
18	19	15	9	BABY LIKES TO ROCK IT SRPLPT WRITHMOND IS RIPLEY WISICHMOND	◆ THE TRACTO
20	17	16	- 9	THIRD RATE ROMANCE B CANNON H MY SON IS SMITH	◆ SAMMY KERSHA
21	16	14	7	I SEE IT NOW	TRACY LAWRENG
22	18	20	27	WINK BECKET IS SENTED T SHEEDS	◆ NEAL MCC
23	24	22	13	I TRY TO THINK ABOUT ELVIS	◆ PATTY LOVELE
24	25	25	7 -	SHUT UP AND KISS ME	◆ MARY CHAPIN CARPENTE
25	-	24	20	LOVE A LITTLE STRONGER MIPOWELL LOUDIS IC JONES & CHITTENGEN & SWINT:	◆ DIAMOND R





bu Wade Jessen

STRAIT TO THE TOP: "You Can't Make A Heart Love Somebody," the second ease from George Strait's "Lead On" album tops Billboard's Hot Country Singles & Tracks. Larry Hughes, MCA's national promotion director pointed to the added challenge of taking a ballad to the top spot in celebrating the song's success. Hughes says downtempo releases simply aren't making it to No. 1 as often as their hard-edged counterparts, which only heightens the excitement of Strait's accom-plishment. The song's writers, Steve Clark and Johanny MacRae are no strangers to successful ballad collaborations, including the 1989 Ricky Van Shelton classic "Living Proof" and Doug Stone's breakthrough release of 1990, "I'd Be Better Off In A Pine Box." MacRae also is the writer of other durable material like George "Shine On" and "I'd Love To Lay You Down" by Conway Twitty, Strait is been a consistent chart-topper since his first Billboard No. 1, "Fool Hearted Memory" in 1982.

SPIN CITY: Five releases turn in enough detections to gain Airpower status this week, including "So Help Me Girl" by Joe Diffie (21-18), "The Heart Is A Lonely Hamter" by Reba McEntire (25-19), "Give Me One More Shot" by Alabama (31-20), "Look What Followed Me Home" by David Ball (22-21), and "The Box" by Randy Travis (23-22). On our chart just four weeks, McEntire's entry becomes the youngest release in the top 20 and is among the hottest tunes of the week at WMIL Milwaukee, says MD Mitch Morgan. Morgan also cites Ty Herndon's "What Mattered Most" (51-46) and Tracy Byrd's "The Keeper Of The Stars" (44-34) as the week's most heavily requested new releases. Byrd's entry also is showing strength at KRPM Seattle, according to PD Ray Randall, who aids Shania Twain's "Whose Bed Have Your Boots Been Under" to his weekly list of active new songs. He says Twain's release is enjoying it's fourth week in heavy rota-

N THE DUST: While still reeling from her two weeks at No. 1 on Billboard's Hot Country Singles & Tracks with "Mi Vida Loca" (Billboard Feb. 4 & Feb. 11) the Country Music Assn.'s reigning female vocalist Pam Tillis hooks the Hot Shot Debut with "I Was Blown Away" at No. 61. Tillis' new release is from the album "Sweetheart's Dance" and was written by Layng Martine Jr. Martine's hits include Billy Crash Craddock's "Rub It In" and Kathy Matten's "Maybe She's Human." Other debuts include "Where I Used To Have A Heart" by Martina McBride at No. 70, "Yesh Buddy" by newcomer Jeff Carson at No. 72, and "Black Dresses" by Steve Kolander at No. 73.

HTS. BY GEORGE: Former Vanderbilt University economics student George Ducas may have abandoned banking for the entertainment field, but his new album "George Ducas" has hit pay dirt as he takes Hot Shot Debut honors on Billhourd's Top Country Albums chart at No. 75. Ducas' debut is partially the result of an already ambitious 1955 tour and the heavy radio airplay of "Lapstick Promises," the album's second release. Meanwhile, George Jones' "Bradley's Barn Sessions" takes the Greatest Gainer award (56-37) posting an increase in excess of 1,400 units. Shania Twain captures the Pacesetter award for the second week with "The Woman In Me." which turns in an 18% increase over last week's sales. While Garth Brooks' The Hits' clings to the top spot on Top Country Albums for the 11th
consecutive week. Country Music Hall of Famer Willie Nelson re-enters the Top Country Catalog Albums chart with his megaclassic "Stardust" at No. 24.

Sundazed Reissuing Buck Owens Albums Original And Bonus Tracks Will Be On Releases

BY EDWARD MORRIS

NASHVILLE-Sundazed Music will reissue five classic Buck Owens alburns March 14 and an additional five in May. The West Coxsackie, N.Y., specialty label has another 10 Owens reissue albums planned for 1996.

According to label owner and reissue producer Bob Irwin, the albums in tion will contain not only all the music of the original releases, but also homes tracks taken from singles that were not made available on albums

and from "rare" compilation albums. The music covers Owens' best work from the early and mid-60s and was originally released on Capitol Rec-

The first series of reissues are Buck Owens On The Bandstand "Buck Owens On The Bandstand" (1963), "Together Again" (1964), "I Don't Care" (1964), "I've Got A Tiger By The Tail" (1965), and "Before You Go/No One But You" (1965).

Also in the works is a separate col-

lection that will feature Owens' artisti-

cally influential lead quitarist and

personnel information compiled by Patrick Milligan. The series will carry a suggested re

Kienzle, and complete session and tail price per album of \$10.98 for CD and \$5.98 for cassette. Sundazed will also offer the albums by mail order.

singing partner, the late Don Rich. Each refissue will carry the original album art. An accompanying booklet will contain previously unreleased

photos provided by Owens' production

company, the original liner notes,

commentary by music historian Rich

Acts Announced For Dollywood **Concert Series**

NASHVILLE-Merle Haggard, John Anderson, Tammy Wynette, the Oak Ridge Boys, and Patty Loveless are among the more than two-dozen country acts that will perform this year on the Showcase Of Stars at the Dollywood amusement park in Pigeon Forge, Tenn.

Sponsored by Coca-Cola Cla the concert series runs from May 27 through Oct. 22. Each act will perform two shows a day during its twoday stay at the park. Admission to the evening show requires only a concert ticket. However, anyone attending the afternoon show must also purchase a ticket to the park Concerts by Aaron Tippin, Marty

Stuart, Sammy Kershaw, and the Oak Ridge Boys are \$12.99 and \$15.99 each, plus tax. Tickets for the other shows are \$7.99 and \$10.99, Scheduled in addition to the art-

ists already cited are Pam Tillis, Tracy Byrd, the Charlie Daniels Band, Kenny Chesney, Alison Krauss & Union Station, Black-Hawk, Lari White, Neil McCoy, Toby Keith, Rick Trevino, David Ball, Doug Stone, John Berry, Collin Rave, Shenandoah, Louise Mandrell, and Jerry Clower (who opens for Tammy Wynette).

BILLY MONTANA'S BACK ON MAGNATONE (Continued from page 24)

Doug Baker, PD/MD at WSIX Nashville, says he doesn't recall Montana from his first time around but is "pretty impressed" with the few tracks he has had a chance to hear from the new album.

As a part of its promotion, Magna-tone has just published a "Billy Mon-tana Songbook," which includes lyrics to all the sones on the new album. It was passed out to registrants at the Country Radio Seminar and will also be mailed to radio stations. Montana will perform on the Wal-

Mart Country Tour Across America '95 (Billboard, Feb. 11) and is also booked on the five Michael Martin

Murphey's WestFests scheduled this summer and fall in South Dakota, Colorado, Texas, California, and Arizona. Montana is handled by Sharon Eaves Management; he does not yet have a booking agency.

He praises Maher and CEO Mazza for their willingness to give him artis-tic freedom. "We weren't trying to conform to anything," he says. were just doing what we liked. And, ultimately, I think that's how Brent likes albums to go. For me, it was a thrill to do that. Seven years ago, with Warners, I couldn't have done it. I didn't have the songs, and I certainly didn't have the experience."



Cowboys owner Jerry Jones on the sideline prior to performing the national

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 Kay, ASCAP/BMG, ASCAP/LONe Beagle, ASCAP) ML
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DEAR COUNTRY RADIO:

I HEARD ABOUT ALL THE EVENTS YOU

HELD TO CELEBRATE MY BIRTHDAY.

YOU HAVE ALWAYS BEEN A FRIEND

TO ME. PLEASE DON'T FORGET US

ON OUR TIME OFF, AND BY THE WAY,

I'M HEARING MORE OF OUR MUSIC

ON THE RADIO THAN I EVER HAVE,

INCLUDING THE OLD STUFF.

THANKS FOR THAT.

GOD BLESS YOU AND YOURS,

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS AG0	WKS ON CHART	ARTIST UNIT, A MANDERODISTRUTTING LINES CHARGEST DIST FIRST OR COUNTRENT FOR CONSTITUTION	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WICS. ON CHURT	ARTIST LIBRE & HAMERODISTRUUTING LAKE (SUGGESTED UST PRICE OF EQUIVALIDAT) TITLE	PEAK POSITION
Τ.	,	,	11	# * * No. 1 * * * GARTH BROOKS & LIBERTLY DOWN (LINE) (2011 11 AMERICANO 1 THE HITS	,	(38)	51	65	1	* * * PACESETTER * * * SHANIA TWAIN MERCURY 522806 (12.00 E013.00 E00 THE WOMAN IN ME	38
2	3	2	49	TIM MCGRAW ▲* CURS 77819 (9 99/11 98) NOT A MOMENT TOO SOON	-	33	39	31	22	LITTLE TEXAS ● WARNER HROS. 45739 (10.99/15.99) NICK A LITTLE	10
3	3	÷	2	TRISHA YEARWOOD MCA 11201 (10 98/15 98) THINKIN ABOUT YOU	1	40	36	32	18	DOUG STONE PMC 66803/90MM (10 08 EQ 15 98) GREATEST HITS VOLUME 1	29
5	5	4	59	JEFF FOXWORTHY A WAS MIGHT SE A REPARCY SE	4	41	38	36	125	ALAN JACKSON &' A LOT ABOUT LIVIN (AND A LITTLE BOUT LOVE)	1
5	4	3	28	WARRER BROS. 45314 (9.58) 15.90 THE TRACTORS ▲ ARISTA 18728 (9.98) 15.90 THE TRACTORS	2	42	41	42	139	MARY CHAPIN CARPENTER A COLUMBIA 48881 SOW (10 98 EQ15 98) COME ON COME ON	6
6	8	7	22	CLAY WALKER ● GANT 24582 WARNER BROS (10.96/15.98) IF I COULD MAKE A LIVING	6	43	45	41	16	BILLY RAY CYRUS . MERCURY 506081 (10 98 EQ 16 98) STORM IN THE HEARTLAND	11
7	7	5	5	SAWYER BROWN CURIN 77609 10 98/15/981 GREATEST HITS 1990-1996	5	44	43	46	105	BROOKS & DUNN A "ARSTA 18716 (10 98/15 98 HARD WORKIN" MAN	2
8	6	6	35	ALAN JACKSON 4 ARISTA 18759 10 98/15 981 WHO I AM	1	45	46	44	185	BROOKS & DUNN & ARISTA (8658 19 98) 15 98) BRANO NEW MAN	3
9	9	9	16	GEORGE STRAIT ▲ IACA 11092 (10 98/15 98) LEAD ON	1	(46)	49	55	19	VARIOUS ARTISTS KEITH WHITLEY/A TRIBUTE ALBUM	43
10	10	8	44	REBA MCENTIRE ▲* MCA 10994 (10 9815 98) READ MY MIND	2	47	47	48	19	JOHN ANDERSON INA 66417 (9 99/15 99) COUNTRY TILLI DIE	47
11	13	10	5	NEAL MCCOY ATLANTIC 82722/40 (10 96/15 98) YOU GOTTA LOVE THAT	10	48	44	47	36	SAMMY KERSHAW • MERCURY 522125 (ID 98 EQ15 98) FEELIN GOOD TRAIN	9
(12)	16	19	38	TRACY BYRO • MCA 10991 (10 9615 98) NO ORGINARY MAN	12	49	40	39	78	GARTH BROOKS A' LIBERTY ROBST (10 94/16 98) IN PIECES	Ιì
13	12	11	31	JOE DIFFIE & EPIC 64357/50NY (10 98 EQUE 98) THIRD ROCK FROM THE SUN	6	50	42	40	16	AARON TIPPIN RCA 66420 (10 98/15 98) LOOKIN BACK AT MYSELF	19
14	11	12	21	MARY CHAPIN CARPENTER ▲ COLUMBIA 6432750NY (10 98 EQ16 98) STONES IN THE ROAD	1	51	53	45	27	KEN MELLONS (PIC 53746/SONT (9 98 EQ/15 99) IIII KEN MELLONS	42
15	14	14	38	VINCE GILL & MCA 11047 (10 98/15 98) WHEN LOVE FINDS YOU	2	52	50	50	42	TRAVIS TRITT A WAINER BROS 45603 (10 98) 15 98) TEN FEET TALL & BULLETPROOF	3
(16)	18	17	56	THE MAVERICKS & MCA 10961 19 98/15 98/ 58 WHAT A CRYING SHAME	6	53	55	51	76	MARTINA MCBRIDE ● PCA 66285 19 50 15 90 50 THE WAY THAT I AM	14
17	17	15	22	ALABAMA ● RCA 66410 110.96/15:901 GREATEST HITS VOL. 3	12	54	52	54	57	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.96) EXTREMES	12
	$\overline{}$			* * * HEATSEEKER IMPACT * * *		55	59	56	24	MARK CHESNUTT DECCA 11094MCA (10.98/25/98) WHAT A WAY TO LIVE	15
(18)	20	31	3	ALISON KRAUSS NOW THAT I'VE FOUND YOU A COLLECTION	18	56	54	52	130	VINCE GILL A' MCA 10639 110 98/15 981 I STILL BELIEVE IN YOU	3
19	15	13	22	BROOKS & OUNN ▲ ARSTA 18765 (10 9615 98) WAITIN' ON SUNDOWN	-	57	57	58	24	CHARLIE CANIELS EPIC 64182/SONY IS 98 EQS 981 SUPER HITS	53
20	19	21	57	JOHN MICHAEL MONTGOMERY & ATLANTIC (2559/46 (10 96/15 98) KICKIN' IT UP	1	58	48	43	72	VARIOUS ARTISTS & COMMON THREAD. THE SCHOOL OF THE EAGLES	1
21	22	18	37	OAVIO BALL WARNER BEGS 45562 19 98/15 981 THINKIN' PROBLEM	6	59	63	68	17	WILLIE NELSON LIBERTYSER 30420EM (10.99/16.98) HEALING HANDS OF TIME	17
22	21	23	8	WADE HAYES COLUMBIA 66412/50NY 17 98 EQ/11 991 OLD ENOUGH TO KNOW BETTER	21	60	64	61	32	WILLIE NELSON COLUMBIA 6418450NY IS 98 EQ.9 981 SUPER HITS	40
23	23	16	5	HANK WILLIAMS, JR. OJPB MOS 77090/CURB (9-96-15-98) HOG WILD	14	61	58	53	55	NEAL MCCOY ATLANTIC \$2568/45 (10 99/15 99 NO DOUBT ABOUT IT	13
24	24	22	44	PAM TILLIS ● ARISTA (8756 (9 9815 96) SWEETHEART'S CANCE	6	62	60	60	6	RHETT AKINS DECCA 11096MCA (10 96/15-98) 20 A THOUSAND MEMORIES	60
25	26	24	23	TRACY LAWRENCE ATLANTIC 82656/AG (10 98/15 98) 1 SEE IT NOW	3	63	62	64	94	LITTLE TEXAS & WARNER BROS 45276 (9 98) 15 98) BIG TIME	6
26	25	20	51	JOHN BERRY ● LIBERTY 80472 19 98/13 98 IIII JOHN BERRY	13	64	65	62	101	DWIGHT YOAKAM A' REPRISE 43241/WARNER 6ROS, ITO 56/15 90) THIS TIME	4
27	29	28	56	BLACKHAWK ◆ AUSTA 18708 19:06/15:044 BLACKHAWK	15	65	61	63	82	CLAY WALKER ▲ GWNT 2451 LWWRNER BROS 19 99/15 99/15	8
28	28	25	36	LARI WHITE IICA 66395 to 98/15 98 (III WISHES	24	(66)	72	66	6	JEFF FOXWORTHY LAUGHING HIENA 2243 (A 96/8 96) THE REDNECK TEST VOLUME 43	64
29	30	38	32	DIAMOND RIO ARISTA 18745 19 98/15 881 LOVE A LITTLE STRONGER	18	67	67	57	53	RICK TREVINO COLUMBIA 5356050WY (20 98 EQ (5 98) 28 RICK TREVINO	23
30	27	26	74	REBA MCENTIRE ▲ MCA 10906 (10.90/15.98) GREATEST HITS VOLUME TWO	4	68	68	78	44	RANDY TRAVIS ● WAINET 1905, 45501 (10.98/25.98) THIS IS ME	10
35	32	27	68	FAITH HILL & WARNER DROS 45319 19 9525 951 TAKE ME AS I AM	1	69	69	69	120	JOHN MICHAEL MONTGOMERY ▲ ' ATLANTIC SENZONG 19 96/15 96/15 96/15	- 8
32	31	34	78	CLINT BLACK ● RCA 66419 (10 98)16 981 ONE EMOTION	8	18	66	59	65	ALABAMA ● RCA 66296 (9.98/15.98) CHEAP SEATS	16
33	37	38	3	SHENANDOAH LIBERTY 31109 (10 99/15 98) THE IN THE VICINITY OF THE HEART	33	(71)	RE-E	NTRY	5	DOUG SUPERNAW DEEP THOUGHTS FROM A SHALLOW MIND	48
38	38	35	22	TOBY KEITH ● POLYDOR 523407 (10 99/15 98) 800MTOWN	8	72	70	78	233	GARTH BROOKS A" LIJERTY 93866 (9 93/13 98) NO FENCES	1
35	38	29	128	GEORGE STRAIT ▲ ' MCA 10151 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	8	73	78	70	17	CHRIS LEDOUX LIBERTY 20770 (10 90/15/90) HAYWIRE	17
35	35	33	19	PATTY LOVELESS • (PIC 6418850NY (9.98 EQ.15.98) WHEN FALLEN ANGELS FLY	8	74	73	72	17	TOBY KEITH ▲ MERCURY 514421 (\$ 98 EQ)13 980 🖼 TOBY KEITH	17
37)	56	49	20	* * * GREATEST GAINER * * * GEORGE JONES HOW 11996 (10.9615 98) READLEYS BURN SESSIONS	23	75)	NE	*	1	* * * HOT SHOT DEBUT * * * GEORGE DUCAS 1:00:077-08329-95-9673-989 GEORGE DUCAS	75

В	Billboard, Top Country Catalog Albums.										
THIS	LAST WEEK	ARTIST LUIEL & NUMBER/DISTRIBUTING LIVEL CHIGGESTED LIST PRICE OR EQUIVAL	TITLE	WKS. ON CHART	THIS	UAST		WKS. ON			
1	3	PATSY CLINE A" MCA 12* (7.95/12 95) 169 weeks at No. 1	GREATEST HITS	199	19	18	GEORGE STRAIT ◆ MCA 10150 (9 99/15:50) TEN STRAIT HIT	s 42			
7	7	REBA MCENTIRE ▲ MCA 4979* (7.9812.98)	GREATEST HITS	197	19	18	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ13.98) SHOOTING STRAIGHT IN THE DAR	K 29			
5	3	HANK WILLIAMS, JR. CURB 77638 IS 98/9 981	GREATEST HITS, VOL. 1	13	19	17	ALABAMA ▲ RCA 6825 (7 98/11 98) ALABAMA LIV	E 70			
	8	GEORGE STRAIT ▲* MCA 42035 (7.98/12.90)	GREATEST HITS, VOL. 2	199	19	18	TANYA TUCKER ● DIERTY 91814 (9,98/13.98) GREATEST HIT	s 25			
5	5	THE CHARLIE DANIELS BAND & EPIC 38795/9009 (7.98 EQ11 98)	A DECADE OF HITS	199	18	-	TRISHA YEARWOOD ▲' MCA (0297 (9 00/15:98) TRISHA YEARWOOD	1			
1	1	JOHN ANDERSON ▲ (INA 61029 19 90/13 98)	SEMINOLE WIND	- 4	19	-	REBA MCENTIRE ▲ MCA (0400 (10.98/15.98) FOR MY BROKEN HEAR	f 1			
7	7	GEORGE JONES ▲ £PIC 40776/50W (5:90 £Q19:90)	SUPER HITS	184	20	18	PATSY CLINE MCA 4038 (7.9612.96) THE PATSY CLINE STOR	r 33			
8	8	KEITH WHITLEY ▲ RCA 2277 (9 98/13 56)	GREATEST HITS	51	18	10	KENNY ROGERS ▲ UBERTY 45106/CN/ITOL 19:99/15:981 TWENTY GREATEST HITS	5 92			
	8	GEORGE STRAIT ▲* WCA 5567* (7 98/12 98)	GEORGE STRAIT'S GREATEST HITS	197	22	19	ALABAMA ▲ 1 HCA 7170* 19.99/13 981 GREATEST HIT!	5 191			
10	13	WAYLON JENNINGS & RCA 8506* 94-960	GREATEST HITS	75	23	-	WYNONNA &* CURB 10529MCA 110-19(15.99) WYNONNA	1			
11	12	HANK WILLIAMS MERCURY 823293 (7 98 EQ/10 98)	24 GREATEST HITS	5	24	-	WILLIE NELSON ▲* COLUMBIA 35305/SONY (7 NR EQ11 SR) STAROUS	r 15			
12	11	LORRIE MORGAN & #CA 30210 (9.98/13.96)	SOMETHING IN REO	4	25	25	VINCE GILL ▲ rcx 9614*14 569 901 BEST OF WINCE GIL	185			
13	10	VINCE GILL NO. 10140 (9.9815-98)	POCKET FULL OF GOLD	9	Catalan	albane	are nifer Miss which are registering significant rates. © 1995. Billipparatist Communications and Spanishran, Inc.	_			

STEPONE RECERNS

FLYING HIGH















FOR 10 YEARS







A BILLBOARD

ADVERTISING SUPPLEMENT

Quintell Ave.



Music Is Always Step One At The World's Largest Independent Country Label

BY EDWARD MORRIS

rom a business point-ofview, 1984 was not a ood year for country music. In

fact, it was pretty bleak. The "Urban Cowboy" excitement of the early '80s had long since peaked, and trend-spotters were looking elsewhere to find likely receptacles for consumer dollars. The year-end Billboard Top Country Albums chart revealed not one single platinum or gold title that had been released in '84.

Besides the sales doldrums. country was also suffering from a paucity of exciting new artists. Not one new act had scored a No. 1 single the whole of that year. In short, there was little to suggest that this was a propitious time to start another country record label.

But statistics are not the fuel of dreamers, especially one like Ray Penning ton. He already knew the music business from every angle. The Kentucky native was performing regularly on Cincinnati television by the time he was 16 and was touring with his own band three years later. As a singer, Pennington hit the country charts eight times between 1966

and 1971 on the Capitol and Monument He learned the record business under leg-

endary King Records founder Sid Nathan, and subsequently moved to the A&R staff at RCA Records in Nashville, where he

produced Ray Price and Kenny Price, among others. Thus, when Texas-based Mel Holt-himself a writer, bandleader and businessman-proposed that the two of them launch a country label with the backing of a major Texas corporation, Pennington agreed. If he needed a good omen for the new enterprise, he had it in "Don't Cheat In Our Hometown," a song Ricky Skaggs had taken to No. 1 in early 1984. It was Pennington's own composition.

Naming the new label was not a problem for Pennington. "Music is the first step to a successful label," he says. "I had the idea for the name—Step One Records—years before the company was launched. Music has always been first and foremost for us. In the last few years, Step One Records has since abbreviated its name to SOR.





began by marketing Step One albums on television directly to consumers. Ray Price was on the radio



The Geezinslaws

ing. My theory is to have fewer acts and spend more time on them Over the next few years, Step One built a catalog of hundreds of titles. In addition to the acts mentioned above, there were also albums by Don Reno & The Reno Brothers, Cal Smith, Darrell McCall, Curtis Potter, the Kendalls, Buddy Emmons, Charlie McCoy, Ernest Tubb, DeWitt Scott, Larry Sasser, Dawnett Faucett, Jerry Lansdowne, Speedy West 6r limmy Bryant, Jack Robertson and Swing Shift, an all-star band that fea-

tured Pennington and Emmons. "About four years ago," Pennington says, "I decided it was time for me to cultivate some new talents." One of the acts he opted to cultivate was a young singer and fiddler from Virginia, Clinton Gregory

Key Executives Are Key To SOR Success

BY TERRY BARNES

Ray PENNINGTON

since its start-up in 1984. Ster One Records—the world's largest independent country has doubled its profits yearly. Led by president Ray Pennington, it competes shoulder-to-shoulder with the majors for new talent. When Pennington masterminded



SOR, the then ready-to-retire executive's credits already included CMA's Producer Of The Year Award for Waylon Jennings' No. 1 hit. "I'm A Ramblin' Man"-a Pennington composition. Long active in the music industry. Pennington has been an A&R executive at RCA and a recording artist at Capitol Today, Pennington divides his time between the mixing board

Mel HDLT

Because the major labels were

then starting to concentrate on new

talent, Step One decided to estab-

lish itself with artists who already

"At the beginning." Pennington

explains, "I wanted to lay a founda-

tion to build on. We started with

Ray Price. At that time, a lot of the

major labels were already starting to

cultivate young talent, and they

weren't interested in people of Ray's

stature. So I also got Floyd Cramer, Faron Young and some Kitty Wells

product. We re-recorded all the old

Pennington and Holt knew it

would take time to build an effective

distribution system for retail, so they

early 1985.

In 1986, the label

formed a gospel divi-sion that featured

albums by Price, Pen-

nington, Cramer, the

Jordanaires, Jack Greene, Billy Walker

that deliberate and

gradual growth has

been his aim for Step

One from the outset: "

wanted to take my

time because I don't

ever get in a hurry. You

can go out and spend a

ton of money immedi-

ately and not accom-

plish what you set out to do. But if you take

your time, you will

have money coming in

to offset some of the

Pennington says

and Ron Elliott

had a track record of sales and air

An album project in the early '80s brought Ray Pennington together with a financial consultant/tax specialist who offered a suggestion: "Why not start your own label? Mel Holi even took the idea a step further, offering to become

Pennington's partner in the venture. Holt's music and entertainment background has included stints as a bandleader, regional label owner and a writer of songs, fiction and screenplays. Since its start-up, Step One has expanded into a multimillion-dollar, internationally franchised operation. Operating out of Dallis—home of Step One's parent company—Holt has contributed even more to the bottom line than ledgers indicate.

Jeffrey BROTHERS Vice President, Seles & Marketing

Joining Step One in 1989, llinois-born Jeffrey Brothers contributed three years of assistant manager at Cat's/Turtle's Records and two years of major-label marketing at RCA Records. As VP of sales



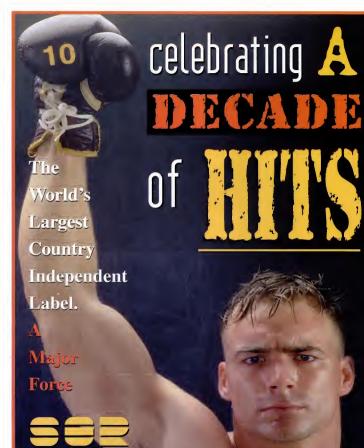
and marketing, he nurtures one of Step One's most valuable assets: its handpicked network of independent distributors. The last link in the chain was forged in 1992, when Handleman was finally enlisted. Brothers also coordinates all advertising and instore appearances with retailers and radio. In 1994 Step One product was the focus of promotions in virtually every record chain in America, backed by marketing strategies that compete with those of the majors

Buzz LEDFORD

Before signing on with Step One, Buzz Ledford had a hand music business. A former club owner, talent booking agent. Ledford also paid his dues on the road for two years, serving



as David Allan Coe's road manager. He took up radio promotion as Authorne Records, working Mackey Gilley and Curris Wright records in the late '80s. Since he joined Step One lour years ago. Ledford and his six-person hit squad have worked miracles 80% of Step One's product has reached nanonal charts.



ASHVILL



Step One Oistribution Goes The Distance, Finds Unconventional Means

BY CHRIS RUBIN

tep One Records debuted in 1984 with a swing project, "Swingin' From The '40s Through The '80s," featuring some of the old tunes that Bob Wills and others had made popular decades ago, and the collection continues to sell well.

Sales is the strength of this label, and it relies on more than just good distribution to the regular outlets. For the first few years, Step One concentrated mostly on mail-order sales. In 1985, Step One "started doing a lot of television advertising, national spots on TNN," says VP of sales and marketing, Jeff Brothers. But that was before TNN scrambled its satellite signal. The scrambled signal took away inexpensive access to nural concurrent and forced SOR to consider other options

The label started to focus on its wholesale operation. "We began pushing our product through distribution channels into chain stores and mom-and-pop stores," says Brothers.

While mail order had been a significant part of Step One's early business, results began to taper off in 1992. The label's mailing list has increased, but, Brothers says, its effectiveness has slipped: "The cost of rinting went up, postage has gone up." Still, they keep a list of 100,000 people in their database, and they use those names for both radio promotion and direct sales. "We've cross-referenced in our computer who has purchased what CD," says Brothers. "We'll contact peo-



nle to let them know their artist has a new single and ask them to call their local radio gration

Step One doesn't eschew the usual network of indie distributors: they just do sales and marketing beyond that pre-existing miche. "What we're doing differently is picking and choosing who will work our product hardest," Brothers says. "Being a smaller lakel we con he more constitute of times

One of the creative marketing tools used by Step One is promotional tours, like the one recently completed for the band Western Flyer. The label even owns its own bus to make traveline a little casser. "We took the group to every one of our distributors in each of our 11 cines. says Brothers "We did a



showcase for our distributors and flew people in from different parts of the country." Brothers reports that this process gets the radio and dis-tribution people familiar with the band, both musically and personally. through the performances and subsequent informal meetings.

But it's a rough schedule, notes Brothers." show in Chicago one day and drive to Memphis for the next. We stop along the way to hit the key radio markets on the air in many cities.

Brothers knows television can be a powerful sales medium when used properly. "You have to pinpoint accurate demographics," he says. "We're looking at different networks, different means to get to that core audience for our music. If Slim Whitman can sell millions of CDs on relevasion, anybody can The label currently has more than 100 rules, though it

keeps a small active roster. With a smaller roster, says Brothers, "we can promote attists we believe in, and not have somebody griping because we don't give them enough attennon. Among the current acts are Western Flyer, Don Cox, the Geezinslaws and Dean Chance—"acts that we think we can get on country radio today," says Brothers. Step One's catalog, which is available in stores

like Walmart, includes recordings by Floyd Cramer and Wilhe Nelson and sells very well And Step One isn't just country. The label is developing a blues act and



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THE JORNAMES, "Inhus To Bhus Twomte Sputiauds"
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RENDILLS, Treak The Bournet
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RENDILLS, TREAK THE SOUND THE SOUND THE STREAK
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1988

FLOYD CRAMER. "Country Gold" FLOYD CRAMER. "Jose Me & My Pano" FLOYD CRAMER. "Special Songs Of Love" RON ELLIOT. "Face in The Yallor" CHARLE McCOY. "Charle McCoy's 13th" RV PRICE. "Just Enough Love" QUACKER. "Quackers Christmas Special" THE REND BROTHES. "Reno Benches" SWIMG SHIFT BAND. "Swing & Other Things." FARON YOUNG. "Here's To You."

1989

FLOYD CRAMER, "Forev:"
FLOYD CRAMER, "We Wish You A Meny Chrismas"
THE GEEDNSLAWS, "The Gecenslaws"
CHARLE McCOY, "Beam Me Up Charlle"
RAY PRICE, "Greates His Vol. 4 By Request"
DAWITT SCOTT, "St. Louis Blues"
ERNEST TUBB & GUEST, "Emest Tubb Collection"
NITTY WELLS, "Greates His VI.



Don Cos

KITTY WELLS, "Greatest Hits 2" FARON YOUNG, "Greatest Hits 1" FARON YOUNG, "Greatest Hits 2" FARON YOUNG, "Greatest Hits 3"

1990

FLOTIC CRAMER, "Gooped Clauses"
HOTO CRAMER, "Gooped Clauses"
DAWNETT FAUCETT, "Indeed by Time"
CLINTON CREGOR'S", "Make "N Me"
JERRY LANSDOWNE, "Terred Light"
LANSDOWNE, "Terred Light"
LANSDOWNE, "Terred Light"
LANST ASSESS THE NASHFULE NOW BAND, "Sassy Country"
SWING SHIFT BAND, "Swinger" Our Way.
"FARON YOUNG," Counter Chinatines," The Liest Time"
FARON YOUNG, "Counter Chinatines," The Liest Time"

Continued on page 36



Floyd Cramer



Celmda Pinle







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...on ten wonderful vears thanks for the memories and vour confidence

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SOR MUSIC Continued from page 35

1991

FARON YOUNG & RAY PRICE, "Memories That Last"

CLINTON GREGORY, "(If It Weren't For Country Music) I'd Go Crazv' IACK GREENE, "He Is My Everything CHARLIE McCOY, *Out On A Limb RAY PRICE, "SOR's Hall Of Fame Series" THE TEXANS, "The Texans"

THE GEEZINSLAWS, "Feelin' Good Gittin' Up Gittin' Down" CLINTON GREGORY, "Freeborn Man" JACK ROBERTSON, "Honky Tonk Daze" SWING SHIFT BAND, "Swingin" By Request VARIOUS ARTISTS, "All Star Country Christmas"

1993

CLINTON GREGORY, "For Christmas" CLINTON GREGORY, "Master Of Illusion" TERRY McMILLAN, "I've Got A Feeling" CELINDA PINK, "Victimland" GENE WATSON, "Uncharted Mind"

1994

DEAN CHANCE, "Standing Up For Country" DON COX, "All Over Town" ASHLEY EVANS, "Heart At The Wheel"
THE GEEZINSLAWS, "I Wish I Had A lob To Shove WILLIE NELSON & CURTIS POTTER, "Six Hours At Pedemales" SWING SHIFT BAND, "It's All In Swing" WESTERN FLYER, "Western Flyer"

THE EMERALDS, "Polka's Greatest Hits" IACK GREENE, "Highway To The Sky" CELINDA PINK, "Unchained"

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entire SELECT-O-HITS family.

STEP ONE Continued from page 30

Even though it was becoming memorshiply difficult for an independent act to be played on extern pades, Grouply based havungshi early 1991 with the Step One single "Couldn't Love Have Picked A Better Place To Be." It went to a respectable No. 64 and was followed by Gregory's identity-establishing single. "(If it Weren't For County-Mass) I'd Go Cang.") During the next three years, Gregory would chart eight more songs, among them "Hay, Ruby, Play" and "Who Needs k". Gregory also became Sep One's Birs vades astar, with many of his

cips carring high resurses no CMT.

Video played a role in introducing America to manic due the Geezinslaws, as well. Although the two comics had been recording some the mid-Sol, it wan't until they signed to Sep. One that they gained a nationwide audience. Their vehicle for this transition was an integred bit of poorme whimsy had seegeny co-write called "Help. I'm White And I Can't Get Down." The video was screamingly funny, and the single rapped it way must be mid-Sol on the charts.

Better still. Help I'm White And I Can't Get Down* went on to become a No. 1 Jukebox single for 1992 and sold more than 130,000 copes. "Feelin" Good Gitun" Up Gitun't Down*—the Geensalus* Gero One album that carried the htt—earned the title of Independent Country Album OThe Jearna 1993 from the Nauonal Assn. Of Record Merchandsers (NAPAM).

Penningon's own far-ranging musical tastes manifested themselves in another direction in 1903, when he signed blues singer Celinda Nichten and Chann "Victimized" was an instain his with the entires, and her single "I've Earned The Right To Sing The Blues" wern Top 20 in The August To Sing The Blues" wern Top 20 in The August To Sing The Blues" wern Top 20 in The August To Sing The Blues" were Top 20 in The August To Sing The Blues" were Top 20 in The August To Singles, "Pack Your Lies And Go," made the country Channel Singles, "Pack Your Lies And Go," made

More recently, Step One has scored successes with Gene Watson, Don Cox whose "In My Father's Eyes" topped the Posture Courty charts). Academy Of Country Music award-winner Terry McMillan and the dynamic new group Western Flyer. Western Flyer was packed as one of 10 acts to perform at the 1995 Country Radio Seminar's New Faces Show. And the group's heart-rending plea for tolerance. "Cherokee Highway," camed it an invitation to appear at this year's

Martin Luther King Jr. Birthday Celebranon in Atlanta.

In 1994, Sep One paired Willie Nelson and Curris Potter for the historic "Six Hours At Pedemales." In addition to its domestic popularity, the album went on to become the label's first Top 10 project in the

United Kingdom.

Since lis admittedly slow start, Step One has grown to the point that it has one of the finest and most comprehensive retail distribution systems in the country. And because of the quality of its artists, the label has been able to conduct charmede promotions with virtually every



Clinton Gregory

major American record retailer. The company has distribution in the United Kingdom, Canada and Australia, and is setting up systems in France, Germany and South Africa Pennington points out that part of Step One's ability to grow and

prosper is that it has been well-financed from the start. "We don't have limited resources." The only thing limiting about us is how much I will spend on certain things." he says. "I have the resources to do what I want, and I'll gamble more on some things than others will."

wildle, that it ligations makes signed on the grown in many ways from these employees to more then 22 from to exitage to more than 100 albums, from start-up more to more than 22 from to exitage to more than 100 albums, from start-up more to multimilities delite business. In fact, see, for the is now the world's largest independent country label It has in-house departments for promoson, sales, marketing, an and publishing the second production of the production of the second production of the

"I want to continue to grow," Pennington says, "not only with new artists and talent, but also with a bager castog-more of the must be Ray Price, Faron Young and Floyd Cramer. And I'd really like to expand the foreign market. We've built a big business, and we consider ourselves a major player."

Congratulations to Step One Records on their noth anniversary!

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Argentinian Gala Poised For Greatness

A SILVER FUTURE: The inaugural Festival Internacional de la Canción Mar del Plata '95-beld Feb 23.26 at the Argentinian seaside resort of Mar del Plataboasted a mammoth, 27-act bill that offered a grand opportunity to estch in action popular Argen-tinian artists who seldom set foot in the U.S.

Standout performances were delivered (in no particular order) by homebred favorites Charlycq Garcia (Sony), Los Pericos (EMI), Diego Torres (BMG), Pa-trlcia Sosa (EMI), Sandra Mihanovich (BMG), León Gleco (EMI), and Fabiana Cantilo (Warner), PolyGram label mates Mercedes Sosa-no relation to Patricia-and Pimplnela, two Argentinian star acts well known in the U.S., also served up kinetic

In addition, most of the non-Argentinian acts notched crowdpleasing shows, including Venezuela's veteran crooner José Luis 'El Puma" Rodríguez (Sony). Brazilian rock trio Paralamas (EMI), Guatemalan-Mexican troubadour Ricardo Ariona (Sony), and Spain's esteemed singer/songsmith Joaquin Sabina (BMG). None of the participating acts, in fact, experienced a dreadful set. The technical production of Canción Mar del Plata '95 was generally superb, save the first night, when the ferorious, bass-heavy mixes of Blg Mountain and Paralamas threatened the molecular structure of Mar del Plata Sta-

FIERRE

wiedgeable Latin Service Reps.



by John Lannert

dium, where the festival was

The lighting, smoke, and pyrotechnic effects were excellent, if not dazzling, particularly during the sets from Garcia, Patricia Sosa, and Torres, Two large video screens flanking both sides of the 60-foot stage provided smart, upclose coverage of the stageside bappenings.

Unhappily, relatively few spectators turned out for the starladen festival, produced by Buenos Aires' multimedia giant Rock & Pop International. The average attendance for the first three nights was around 5,000-6.000; the fourth night drew about

Mar del Plata Stadium, a 30,000seat venue shaped like an oyster half shell, was reduced in size for the festival to about 15,000 seats. The idea was to create a cozier atmosphere in the stadium, which is located in an unflattering neighborhood some IO miles from the

Instead, the sparse turnout cloaked the venue with a cold, unfriendly ambience, most notably for the artists who played in the early evening, long before most of

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the concertgoers showed up. Promising outings by name-brand artists such as BMG's Alejandro Lerner and Antonio Birabent and PolyGram's Italian rap star Jovanottl were hampered by : shortage of fans to communicate

Several reasons for the festival thin attendance were offered up by industry insiders: (1) The festi val took place on the beels of fiv-Rolling Stones concerts in Buenos Aires, which also werpromoted by Rock & Pop. The Stones shows therefore stripped concert pesos away from Canció Mar del Plata '95; (2) The even was scheduled too late in the sun mer tourist season, when most bol iday pesos already had been spen or committed elsewhere; and (3 Ticket prices, which ranged from \$15-\$35, were too pricey for mar platenses accustomed to viewin their favorite acts playing fre shows near the beach.

Rock & Pop producer Danle Betti agreed with all three opin ions, saying that the Stones she also diverted media attention from Canción Mar del Plata '95, thereb shunting a strong pre-event buildup. Betti says Rock & Pop is examining ways to modify the musicfest, adding "that we are gain ing experience along the way t best decide how to go from here. Most likely, says Botti, the festi

val will be moved to late Januar next year to take advantage of th high tourist trade and to possible cement a tie-in with Chile's Vin del Mar festival, which begins it early February. Rock & Pop is no (Continued on page 46

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GAVEAN O PALOMA	13 VICTOR MANUELLE SONY POR FIEMPLO	13 FAMA SONY AMOR PERDONAME
14 RICARDO MONTANER EMI	14 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	14 LOS MIER FONOVISA
15 INDIA SOHO LATINO/SONY DUE GANAS DE NO	15 LALO ROORIGUEZ EMILATIN ESTA NOCHE DORMIRE	15 EZEQUIEL PENA FONOVISA TILI CASTIGO
	ever the previous whell regardless of chart most even if it reprotes an increase in defections. A	
600 precions for the first time. If two records below the top 20 are removed from the chart a	are technic number of plays, the record being str for 26 weeks. If 1995 Birthours, 9F1 Commun.	seed on more stations is placed first. Record cations, Inc.

SONY MALHERDO
7 RIKARENA, JAN DBI LATIN
NUNCA TE MENTI
8 WILLIE COLON & RUBEN
BLADES SONY TRAS LA
9 OLGA TANON WAS LATINA
ENTRE LA NOCHE Y EL DIA
10 KADS SONSONY
AMOR FINGIDO

7 MARCELO CEZAN SCHI TOMA TU TIEMPO Y SUENA

8 CHARLIE MASSO SONY AUN ME GUSTAS TU 9 CRISTIAN MELODATONOVISA CON TU AMOR

10 BRAULIO SONT

ANDA PACHUCO

S LISERACION FOROVISA VUELVE MI AMOR 9 LOS MIER FONOVISA PORDADA A MANO

10 OFFINO FOROVISE

7 SPARX TO

Denny,

The Lord must have been in dire need of someone to find him a great band and a good horse to have taken you so soon.

G'bye for now, mate.

With love and admiration,

Herb & Jerry

TATIN NOTAS

(Continued from preceding page)

gotiating foreign television rights for the event with several Latin American networks.

Bottl expects electronic media groups from throughout Latin America will attend the '96 feati-val, thus giving the event greater exposure. Rock & Pop's cable channel, Cable Pirata, now set to debut in April or May, will broad-ast the event in Argentina, possibly along with a network channel. This year's event was broadcast. This year's event was broadcast argentinian network Telefe sired a special on the show Feb. Sired a spe

a special on the show Feb. 28.
As for ticket prices, Botti reckons that Rock & Pop will take a
hard look at the entrance fees, although he did not speculate about
the price range. Botti adds that
Rock & Pop hopes to stage next
year's edition in an 8,000-seat covered stadius.

Under discussion is the length of the festival, as well as the number of acts to be presented each night. Four to five acts performing hourlong sets would be far more eight-hour marathons offered each night at this year's premiera. Musically, says Botti, Canción Mar del Plata will try to sport a bainned lineup of Argentinian armandamento de la contra del

The origin of Cancion Mar del Plata began last year, when the provincial government of Buenos Aires approached Rock & Pop to stage a feetival in Mar del Plata, a sort that the government wants to restore to its previously exalted stature. The eventual prestige expected to be garnered by the festival should enhance the resort is imsistant to the previously exalted tourists. Further, the festival will provide employment in a city

where unemployment is rampant. For Rock & Pop, Canelón Mar del Plata afforded an entree into the Latino market "to show," says botti, "that Rock & Pop could stage a Latino festival." Botti points out that January and February generally are slow concert months in Argentina, anyway, so Canción Mar del Plata gave Rock & Pop a chance to fill in a schedul-

ing hole. Botti says that if the Mar del Plata musicfest approaches the commercial success of the Rolling Stones concerts, then both Rock & Pop and the city of Mar del Plata will come out winners. "The influence of the tourists on the Buenos Aires economy during the Rolling Stones shows was immense, " says Rotti "If we and Mar del Plata can realize an important (stature) with these shows, we will be able to achieve a similar result at least from the tourists coming from the interior of the country."

Cancion Mar del Plata was a commercial bust, the germ of somehing larger took firm root. The bet here is that Rock & Pop will not consider the properties of the connext couple of years until the company establishes the identity of cancion Mar del Plata as a premier concert happening. Rock & concerts in Argentina and nearly countries virtually guarantees the future success of Cancion Mar del

Finally, many thanks to Billboard's Argentina correspondent Marcelo Fernández Bitar and Radio Mire F M's musical producer Daniel Giménez Márquez for their assistance in covering this event. Musical reviews of Canción Mar del Plata '85 and festival notes will appear in next week's column.





by Jeff Levenson

SO MUCH STUFF. Such Little Time: Call this a considerable gesture of support. Singer Diame Revers has no fewer than 21 sidekick musicians—and we've not talking a string orbatts—pitching in on "Quiet After The Storm," her latest from Blue no "Quiet After The Storm," her latest from Blue Adderley makes a phoult y appearance via electronic wizardry.) Among those joining the singer. Joshua Redman, Gorge Duke (who doubles as producery, Roy Hargrove, Everette Harp, Kevin Eubanks, Cay Margrove, Everette Harp, Kevin Eubanks, Cay Margrove, Everette Harp, Kevin Eubanks, Cay min, and Hubert Laws.

Two artists with African stories to share: The tiles of Randy Weston's latest from Verve, "The Splendid Master Gnawa Musicians Of Morocco," tells as with whom the master planish has been hanging the was first introduced to them 30 years ago, its makes his first African visit, a five-week tour of eight countries (on the west side), via the U.S. Information Agency's Arts America program. This

year's Theonious Monk Instrumental Competition will be devoted to guitar and bass. "Plantal Lames Williams is as entrepreseurial as he is musical. In recent years, the Memphis-born instrumentalists has put together performance tributes to fellow musicians, tours of like-minded plantals, and encoept records that showcase his marketing mind as much as his keyboard technique. His latest enterprise is called Finas Sound, inspired by his admiration for and relationship with Memphis mentor Phiness Newborn. Williams feels his company can offer an alternative to conventional jazz businesses and provide consultation and education opportunities for younger municians.

When the Modern Jazz Quartet lost drumme Connie Kay a few months back, there was much concern about the future of the group, (Kay had been one-quarter of the band for only 40 years!) How to fill the void? Nepotism, how else? The newest member of the MJQ is Albert "Tootie" Heath, whose brother Percy has been playing bass since before dirt. Tootie's own career dates back to the '50s, when he worked with the likes of Dexter Gordon and Thelonious Monk. His selection as a replacement for Kay is inspired . . . For those who thought they'd seen the last of Dave Koz's "Lucky after an impressive year-and-a-half run on the contemporary jazz albums chart, think again. He's ba-ack. The album re-entered, just when it looked like it had run out of gas. (A formidable achievement, that, though Koz has quite a way to go before he catches Kenny G's "Breathless," now better than two years among top charters.)

Additional scanning of the traditional entries reveals that the titles with the greatest adapting power would have the titles with the greatest adapting power to the property of the property of the property of the nett, Bills Fitzgerald, Cassandra Wilson, and Hiltel Holidaly have been hanging used for better than a year. What to make of their Beats me . . . Chi United Airlines, has anonoxed tils lenge for Ws, and it's top-heavy with heavies. Highlighted performers that the property of the property of the proting of the property of the property of the Gorge Shearing, Mill Torm. and Ramey Levis, thou stated to appear is local alarger forcefor Kurt convention and a newly recorded Bills Note artist. Her "Cloos Vour Eges" is stated for issue any minute





by Heidi Waleson

RUSSIANS REUNITED: On March 14, RCA Victor Red Seal releases the classic 1938 Sergel Eisenstein film "Alexander Nevsky" on home video (laserdisc and VHS). Restored and with a newly recorded version of its Prokofiev score, the 110-minute film, created because Stalin wanted some dramatic propaganda about the threat of a German invasion, shows the 13th-century Russian hero, Prince Nevsky, rallying the Russian peasants to beat back the invading Knights of the Teut Order. Its centerpiece is a long battle on a frozen lake. complete with cavalry, spears, battle axes, and retreating Teutons falling through the ice and drowning. The suite, created from the film music, has been an orchestra repertoire staple, but the original film soundtrack was in poor condition. Several years ago. John Goberman. executive producer for television at Lincoln Center, engaged William D. Brohn to re-create the film score for full orchestra and chorus. That score made the rounds of American orchestras, who performed it live with the film. For the next step, Yuri Temirkanov recorded it with the St. Petersburg Philharmonic Orchestra and several choruses, and RCA put it together with the restored version of the film. The result is a remarkable fusion of sound and image, an exciting example of how a film score can serve its function as a scene setter, yet and attention for its own merits.

BMG Classics is engaged in a major marketing campaign for the release, including screenings across the U.S., television, radio, print, and online advertising, as well as point-of-purchase displays that include medieval Russian battle helmets, and a T-shirt with the Nevsky logo and slogan, "Are You Ready To Rumble? So Is He."

New DEALS. Reference Becomfing of San Francisco will record the Minnesca Greekers with to new main director, Bill Out, who takes over in September 1986. First assessions are scheduled for Jamus; 1996; the ending the second of the second sec

OLD BOSTON. Allegro will distribute a new historical, midpirec lastle, BSO Classies, which features early recordings of the Boston Symphony Orchestra. Fifty re-leases, all with noise, information on sessions, and photographs from the BSO archives, are planned for the next two years. The first release, "The First Recordings of the overlay of the control of the property of the property of the control of the orchestra under Karl Mack (its music directed during World War I), as well as the orchestra's first electric recordings made with Serge Kousseritative.

GUITASS. The budget label Natus is going to *tickout itsil neck for guitant" with a new line. Colutar Colication, and the state of the colical colication, and the state of the colical colication, and the discs, says its president Klaus Heymann. The Toronacbased guitarist Norbert Kraft is artistic director and production coordinator for the series; Kraft performs with violation of the colication of the colication of the production coordinator for the series; Kraft performs and the Cornel of Sonate Vol. 17 and sold out the serprojects include the complete works of Fernando Sor on 16 Cbs, divided among several guitants.





Top Jazz Albums.

SALES REPORTS COLLECTED. COMPLETE, AND PROVIDED BY SOUNDS CARE

THIS	LAST	ME	ARTIST LAGIS & NUMBER CISTREUTING LAGS. TITLE	:
Ţ		35	* * * No. 1 * * * TONY BENNETT • COLUMNA 5/274 WHOSE AT No.	Ī
1	1	33	MTV UNPLUGGE	å
1	2	73	SOUNDTRACK HOLLYWOOD 61357 SWING KID	5
3	10	67	TONY BENNETT COLLIMINA 57424 STEPPIN CU	
7	6	33	GROVER WASHINGTON, JR. COLUMBIA 64319 ALL MY TOMORROW.	5
8	2	23	MARCUS ROBERTS COLUMEN 66437 GERSHWIN FOR LOVER	
(6)	ME	wÞ	JOHN PIZZARELLI NOVUS 63182/NCA DEAR MR. COLI	į
7	6	2	CYRUS CHESTNUT ATLANTIC 12719 THE DARK BEFORE THE DAWN	•
8	4	24	JOSHUA REDMAN QUARTET WANNER 1805, 7077 ■ MOOD SWINN	,
8	9	9	GRP ALL-STAR BIG BAND GRP SECO ALL DLUE	
m	ME	-	VARIOUS ARTISTS	

HARRY CONNICK. JR. A COLUMBIA 53172 12 9 89 ROSEMARY CLOONEY CONCORD 4633 (13) 18 6 DEMI-CENTENNIAL JACKY TERRASSON HILLS NOTE 2015 (CAPITOL THE TEODROSS AVERY QUARTET GOD GOOD PERLMAN/PETERSON TELANG 83341

ELLA FITZGERALD VERY SIROM

ETTA JAMES PRIMATE 82114 DIANA KRALL GRP 9610 CASSANDRA WILSON TILUE NOTE \$1397/C LLIE HOLIDAY VERVE 513 943

22 13 21 NING FOR BUDDY- A TRIBUTE TO THE MUSIC OF BUDDY RICH 23 22 21 CHARLIE PARKER

24 21 5 CHARLIE PARKER WITH STRINGS: THE MASTER TAKES

TOP CONTEMPORARY JAZZ ALBUMS

		••		
1	1	117	* * * NO. 1 KENNY G & ' ARISTA 18646	* * * 68 weeks at No. 1 BREATHLESS
2	2	6	PAT METHENY GROUP SEFEN 24729	WE LIVE HERE
7	6	6	GEORGE DUKE WARNER EROS, 45755	ILLUSIONS
8	4	9	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
8	2	16	JEFF LORBER VERWE FORECAST 523 7386VERV	WEST SIDE STORIES
(1)	18	41	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
7	6	21	NAJEE Die 30789	SHARE MY WORLD
7	10	6	TOM SCOTT GRP 9803	NIGHT CREATURES
9	5	4	JAZZ AT THE MOVIES BAND DISCOVERY 77015 ONE FRO	M THE HEART, SAX AT THE MOVIES
10	17	22	PHIL PERRY GIP 4026	PURE PLEASURE
11	17	18	DAVID SANBORN WARNER USCS. 45768	THE BEST OF DAVID SANEORN
12	6	43	JOHN TESH PROJECT 675 34573	SAX BY THE FIRE
(13)	16	47	INCOGNITO VEINE FORECAST 522 036/VEINE	
14	18	20	ACOUSTIC ALCHEMY GAP 9783	AGAINST THE GRAIN
15	11	17	KENNY G A* ARSTA 18767	MIRACLES. THE HOUDAY ALBUM
16	18	26	RUSS FREEMAN & THE RIPPINGTONS	GRP 9781 SAHARA
17	15	24	PETER WHITE SH DROME 1808	REFLECTIONS
(18)	21	84	DAVE KOZ CAPITOL 98892	LUCKY MAN
19	22	22	HIROSHIMA QWEST 45601/REPRISE	LA.
20	19	15	KEIKO MATSUI WHITE CAT 77716/UNITY	DOLL
(21)	RE-E	HIRT	AVENUE BLUE BLUEMOON 79199	NUE BLUE FEATURING JEFF GOLUB
22	6	19	WARREN HILL RCA 66503	TRUTH
23	23	39	AL JARREAU REPRISE 45422/WARMER BROS.	TENDERNESS
24	24	30	GEORGE HOWARD GRP 9780	A HOME FAR AWAY
25	75	76	FOURPLAY . WARNER BROS 45340	BETWEEN THE SHEETS
	-	in a	ne member sales mains this work @ Sarvetine includes	

Many find it hard to believe that "In Other Words" could be anyone's debut album. Here's what some of them are saying:

"This is a polished first album and look for this young fellow to become more of a jazz force as time goes on "

"Avery represents today's brightest jazz youth...

"At a time when young lionsare the norm on the jazz scene, saxophonist Teodross Avery stands

-L.A. Jazz Scene

-The Boston Globe

"His playing already reflects some of the grace and authority associated with the musicians he clearly admires, notably Joe Henderson, Johnny Griffin, and Wavne Shorter."

out."

-Washington Post

"In Other Words" the inspiring debut from The Teodross Avery Quartet.





























TOD CLASSICAL ALBUMS

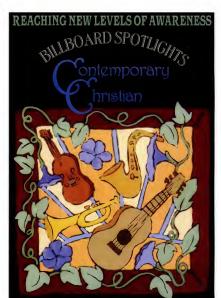
			OL OFVOOIONE VEDOIMO
THIS WEEK	UST WEEK	WICE, CIV CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by ARTIST LIGHT, & NUMBER ENDOCISTED UST PROCE OR EQUIVALENT) TITLE
1	1	11	* * NO. 1 * * SOUNDTRACK SONY CARSECULES 98 EQ15 981 6 Als at No. 1 IMMORTAL BELOVED
2	2	26	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) A THE 3 TENORS IN CONCERT 1994
3	3	51	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS A' CHANT
4	4	24	CECILIA BARTOLI LINDON MAZASZ (10.98 EQUIS 98) MOZART PORTRAITS
5	5	233	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) AT IN CONCERT
6	6	3	VARIOUS ARTISTS SENSUAL CLASSICS, TOO SENSUAL CLASSICS, TOO
Œ	7	3	ORPHEUS CHAMBER ORCHESTRA (SHAHAM) VIVALDE THE FOUR SEASONS DG 43939 (10.98 EQ 15.98)
8	8	24	JAN GARBAREK-HILLIARD ENSEMBLE OFFICIUM
5	11	6	KRONOS QUARTET HONESUCH 79396 (10 98/16 91) PERFORMS PHILIP GLASS
10	10	6	SEQUENTIA DILITICO E HARMONA MUNICI 27220 (9 99/15 98) VON BINGEN: CANTICLES OF ECSTASY
11	9	109	CECILIA BARTOLI LONDON 134067 ILO 98 EDZES 910 IF YOU LOVE ME
(12)	11	6	MARIA CALLAS DN CLASSICS 05/16 (9 98/15 98) LA DIVINA 3
10	10	19	ST. LOUIS SYMPHONY ORCH. (SLATKIN) ORFF: CARMINA BURANA

TOP CLASSICAL CROSSOVER...

1	16	GERMAINE FRITZEMILY VAN EVERA ANGEL 56046 (10 96915 98) 12 was at No 1	ION: MUSIC OF HILDEGARD VOIN BINGEN
2	57	MICHAEL NYMAN WRGIN 88274 (10.98/15.98)	THE PIANO
6	41	JOHN WILLIAMS/IZTHAK PERLMAN	SCHINDLER'S LIST
6	22	VARIOUS ARTISTS WINDHAM HEL 11150 (9.98/15.98)	BACH VARIATIONS
6	6	LONDON SYMPHONY ORCHESTRA ANGEL 56344 (9.9615.98)	STING: FORTRESS
6	10	JAMES GALWAY RCA 62700 (9.98) 15 98) 22	WIND OF CHANGE
6	10	PLACIDO DOMINGO ANGEL 55263 (10 96/15/98)	DE MI ALMA LATINA
6	11	JOHN WILLIAMS & THE BOSTON POPS OR SONY CLASSICAL 66294 (9.96 EQ/15.96)	CH. IT DON'T MEAN A THING IF IT
6	122	JAMES GALWAY RCA 60862 (9.96/15.98)	THE WIND BENEATH MY WINGS
10	6	ROYAL PHILHARMONIC (CLARK) HOLLYWOOD RECORDS 62005 (10 98/16 98)	THE QUEEN COLLECTION
10	41	THE CHIEFTAINS IICA 61490 (9 98/15 98)	THE CELTIC HARP
11	49	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
11	102	VARIOUS ARTISTS LONDON 440100 (10.96 EQ/15.96)	PAVAROTTI & FRIENDS
18	63	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54-98)	THE STAR WARS TRILOGY
RE-E	MIRT	JAMES GALWAY RCA 7778 (9.90/16.98)	JAMES GALWAY'S GREATEST HITS
	2 6 6 6 6 6 6 10 11 11 11	2 57 6 41 6 22 6 6 6 10 6 10 6 11 6 122 10 6 10 41 11 49	15 SOMEONE PROCESSAL VAN DE CONTROL 27 STILL CONTROL

TOP OFF-PRICE CLASSICAL...

Œ	2	3	KINGSTON SYMPHONY ORCHES MICHELE RECORDS 2501 (7 98/9 98)	TRA 1 what No. 1 ANIMATED CLASSICS
2	1	33	THE CHOIR OF VIENNA SPECIAL 5118 13 98/4 981	MYSTICAL CHANTS
	6	11	VARIOUS ARTISTS MADACY 0330 (4.996.99)	ROMANTIC CLASSICS
1	6	11	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
5	6	25	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	WVALDI: THE FOUR SEASONS
©	11	6	VARIOUS ARTISTS	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
0	ME	w>	VARIOUS ARTISTS CAMEO CLASSICS 8761 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
8	10	26	WURTTEMBERG ORCHESTRA VOX ALLEGRETTO 8098 (2 99/4 49)	PACHELBEL CANON & OTHER WORKS
9	RE-E	XIX	VARIOUS ARTISTS	CHOPIN: THE ROMANTIC PIANO
10	11	11	VARIOUS ARTISTS INFINITY DIGITAL 57231 (4 98 EQ)	GREAT MOZART SYMPHONIES
12	6	6	VARIOUS ARTISTS	BEETHOVEN: GREATEST HITS
12	HE-E	MIKT	VARIOUS ARTISTS	BEETHOVEN: SYMPHONY NO. 5
10	11	6	VARIOUS ARTISTS	BEETHOVEN-GREATEST HITS
10	6	6	VARIOUS ARTISTS PHILIPS 446377 (5.95 EQ:10.98)	MOZART FOR YOUR MIND
1 5	RE-E	HIRT	VARIOUS ARTISTS	THE VERY BEST OF MOZART



From pop to country, contemporary Christian artists are successfully impacting every major musical genre.

The exploding acceptance of this music and its artists at mainstream is highlighted in Billboard's April 29th issue. This spotlight will contain in-depth coverage of the Dove Awards nominees, the effects of Soundscan on the music, and the overall state of the contemporary Christian market. (up and coming acts, labels etc).

Let Billboard sing your praises to our 200,000 readers worldwide. Contact your sales representative today and become a part of this exciting issue.

ISSUE DATE: April 29 AD CLOSE: April 4 NE 10 CLOSE: April 4 NE 10 Potrow 21 2536 223

Artists & Music

RIAA CERTIFICATIONS (Continued from page 7)

female soloist in any genre. In the latter category, Cline outdistances such formidable competition as Barbra Streisand and Linda Ronstadt. Perhaps the biggest eyebrow-

raiser among the February RIAA allies was the certification of Engelbert Humperdink's 1976 Epic albu "After The Lovin'," as the smoothvoiced vocalist's very first multiplatinum release.

Country artists held sway among first-time platinum-album award recipients last month, as Johnny Paycheck, Larry Gatlin, Suzy Bogguss, Dan Seals, and the Mavericks signed on in that category. R&B prodigy Brandy and blues rockers George Thorogood & the Destroyers rounded out the roll of platinum

First-time gold-album artists were found in a variety of genres: modern rock (Dream Theater, Veruca Salt), Christian (Kirk Franklin Don Moen), rap (Craig Mack, 69 Boyz), and Anglo-pop (ABC).

With the gold certification of her single "Take A Bow," Madonna pulled even with Janet Jackson as the female artist with the most gold singles. The song was drawn from the uninhibited singer's '94 Maverick album "Bedtime Stories," which was certified double platinum in Fe-

A complete list of February RIAA certifications follows.

MULTIPLATINUM ALBUMS

effen, 13 misson. Garth Brooks, "No Fences," Liberty, 13 mil-Elton John, "Greatest Hits," Rockett/Poly-Elton John, "Grastert Hisa," Rockett/Pely-izm, It million, Madonan, "Like A Viega," Sire, 9 million, Madonan, "Like A Viega," Sire, 9 million, Mittenank, "Whitesanks, "Geffen, 8 million, Metallica, "Metallica, "Elektra, 8 million, Mirvana, "Nevernind," Geffer, 7 million, Madonan, "True Blue," Sire, 7 million, Aarosmith, "Pump," Geffen, 7 million, Patay Cline, "Greaten Hisa," Decem/MCA, 6

Garth Brooks, "Ropin' The Wind," Liberty. milion.

Garth Brooks, "The Chase," Liberty, 6 milreen Day, "Dookie," Reprise, 6 million. Juns 'N Roses, "Use Your Illusion L" Geffen.

million.

Guns 'N Roses, "Use Your Illusion II," Gef-6 million. on. Garth Brooks, "The Hits," Liberty, 5 millio Aerosmith, "Permanent Vacation," Geffer Don Henley, "The End Of The Innocence," Arrested Development, "3 Years, 5 Months of 2 Days In The Life Of. . ,," Chrysalis, 4 mil-

on.
Sade, "Diomord Life," Epic, 4 million.
Pearl Jam, "Vitalegy," Epic, 4 million.
Asia, "Asia," Geffor, 4 million.
Nirwana, "In Utero," Geffor, 4 million.
R.E.M., "Automatic For The Prople,"
armer Bros. 4 million. arner Bros., 4 million. Enya, "Shepherd Moons," Reprise, 4 million. Beatles, "Live At The BBC" (2-CD boxed 4), Capitol, a million. DJ Jazzy Jeff & the Fresh Prince, "He's The J, I'm The Rapper," Jive, 3 million. Celine Dinn, "Colour Of My Love," Epic, 3 illion. Don Henley, "Building The Perfect Beast," Rod Stewart, "Downtown Train-Selections From Storyteller Anthology," Warner Bros., 2 filion.

Dan Forelberg, "Netherlands," Euic, 2 mil-Engelbert Humperdink, "After The Lovin"," pic, 2 million. Alan Jackson, "Who I Am," Arista, 2 million Anita Bakar, "Rhythm Of Love," Elektra, 2 illion. Madonna, "Bedtims Stories," Mayarick, 2

PLATINUM ALBUMS

y Ocean, "Greatest Hits." Jive, his fourth, ribe Called Quest, "The Low End Thery," Jive, its second.
Vince Gill, "Best Of Vince Gill," RCA, bla

Brandy, "Brandy," Atlantie, her first. Pearl Jam, "Vitalogy," Epic, its third. Beatles, "Live At The BBC" (2-CD baxed set), Capitol, their 17th. Rush, "Archives" (2-CD baxed set), Mercury, its 13th.

its 12th.

George Thorogood & the Destroyers, "Baddest Of George Thorogood & The Destroyers,"
EMI, their first.

Johnny Pnycheek, "Take This Job And hove It," Epic, his first. Chesp Trick, "Heaven Tonight," Epic, its Larry Gatlin, "Straight Ahead," Columbia, Johnny Cash, "The Johnny Cash Portrait," olumbia, his fourth. Tanya Tucker, "Greatest Hits 1990-1992," iberty, her third.

sterty, nor third.

Suzy Bogguss, "Aces," Liberty, her first.

Dan Seals, "The Best Of," Liberty, his first.

Garth Brooks, "The Hits," Liberty, his sevth. The Mavericks, "What A Crying Shame," MCA, their first. Nirvana, "Bleach," Sup Pop, its fourth.

their 27th. ush, "Archives" (2-CD boxed set), Mercury,

GOLD ALBUMS Rush, "Rush," Mercury, its 19th. Pearl Jam, "Vitalogy," Epic, its third. Dream Theater, "Images & Words," Ateo, its Reatles "Live At The BRC" (S.CD bared

its 20th. Veruca Salt, "American Thighs," Geffan, its rst. Soundtrack, "Rendy To Wear," Columbia. Tony Bennett, "MTV Unplugged," Columis, has fourth.
Vanessa Williams, "The Swestest Days," ing/Mercury, her third. Tears For Fears, "Tears Roll Down," Merrury, its fifth. Ice Cube, "Bootlegs & B-Sides," Priority, his XXII. Kirk Franklin, "Kirk Franklin & The Fam-v." Gospe-Centric/EMI Christian Group, his Pet Shop Boys, "Discography," EMI, their Pet Shop Boys, "Very," EMI, their fifth. Clay Walker, "If I Could Make A Living," Git, his second. Tammy Wynette, "Greatest Hits Volume II," sic, her second. Engelbert Humperdink, "Christmas Tyms," Charlie Daniels Band, "Midnight Wind," Charille Dances pic, its 8th. John Mellencamp, "Nothing Matters & hat If I Did." Mercury, his minth. John Mellencamp, "John Congar," Mercury. John Meturencomp.

Is 10th.
ABC, "Lexicon Of Love," Mercury, its first.
Various Artista, "Billboard's Top Rock 'N Roil
Hits—1981," Rivino.
Marry Robbins, "Greatest Hits Volume 111,"
Calumbins, his fifth.
"Secure Cash," Greatest Hits 1979-1989," lumbia, her third. Johnny Cash, "The Johnny Cash Show," Co-imbia, his ninth.

Don Moen, "Give Thanks," Integrity, his Michael W. Smith, "The First Decade 1983-98G," Reunion, his fifth. Garth Brooks, "The Hits," Liberty, his sevtth.
Tanya Tucker, "What's Your Mama's
ame," Columbia, her eighth.
Tanya Tucker, "Would You Lay Wah Me,"
olumbia, her minth.
Tanya Tucker, "Strong Enough To Bend,"
iborty, her löth.
Tanya Tucker, "Greatest Hins," Liberty, her
Tanya Tucker, "Greatest Hins," Liberty, her

Reba McEntire, "Have I Got A Deal For u," MCA, her 16th. Nirvana, "Bieuch," Sup Pop, its fifth. GOLD SINGLES Brownstone, "If You Love Ms," Epic, its rst. 20 Fingers Fenturing Gillette, "Short Short

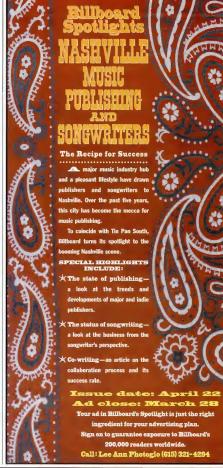
ttth. Tanyn Tucker, "Tennesses Woman," Librty, her 12th. Various Artists, "Joek Rock Volume 1,"

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69 Boyz, "Nineteen Ninery Quad," Rip It.

o, its first. soth.

Soul For Real, "Candy Rain," Uptown/MCA, its first.



Songwriters & Publishers

Little Big Town Boasts Big Country Clout

Young Nashville Group Has Tallied Eight No. 1 Singles

■BY EDWARD MORRIS

NASHVII I E ... Powered from the start by major-league songwriters and led by one of the savviest song pluggers in the business, the Little Big Town Music Group has been a big factor in country music virtually from the moment it was established in 1987. In its seven-plus years of operation,

the company has registered a total of 346 cuts, of which eight have been No. I singles. It has had 11 cuts in the first two months of 1995 alone.

Founded as a limited partnership, Little Big Town now is wholly owned by financial manager Kerry O'Neil and song plugger Woody Bomar. Serving as company president, Bomar learned the publishing busi-ness at Combine Music, where he began as a songwriter and ended up eight years later as the general man-

From the outset, Little Big Town has had some of country music's most consistent hit writers. Bob DiPiero and John Scott Sherrill, who are still with the company, were its first two signings. Their joint compositions include "Just Ssy Yes" (a hit for Highway 101), "The Church On Cumberland Road" (Shenandoah), and "Anywhere But Here" (Sammy Kershaw).

With co-writers other than Sherrill. DiPiero has scored for Little Big Town with "Money In The Bank (John Anderson), "Čleopatra, Queen Of Denial" (Pam Tillis), "Walking Away A Winner" (Kathy Mattea),

"Wink" (John Michael Montgomery), "Till You Love Me" (Reba McEntire). and "Take Me As I Am" (Faith Hill) As a solo writer, Sherrill contributed Nothing But The Wheel" (Patty Loveless) to Little Big Town's coffers.

The other staff writers are Steve Seskin ("Life's A Dance," "Wrong, "For A Change"), Karen Staley ("Take Me As I Am"), Cathy Majeski, Tony

Woody Wright, and Jay Knowles Several of these writers are also former artists. DiPiero and Sherrill were

members of the now-defunct Billy Hill group on Reprise. Staley recorded for MCA in the

late '80s, and King and Wright were in the short-lived Columbia vocal trio. Matthews, Wright & King. Even so, Bomar says, Little Big

Town has never relied on its writers doubling as artists or producers to secure cuts. It does, however, try to arrange for them to write with artists who have record deals. "As far as [attempting to sign] new

writer/artists who already have a record deal," Bomar says, "we can't really compete with the big, corporate bank accounts. Once you get a record deal here, you're in an excellent negotiating position, and the big companies tend to respond to that in a way we just can't."

Bomar notes that Staley is now

HOT COUNTRY SINGLES & TRACKS
OU CAN'T MAKE A HEART LOVE SOMEBODY * Steve Clark, Johnny MacRee * Vict
KaylaSCAP, BMG/ASCAP, Little Beegle/ASCAP

KAYLASCAP, BMG/ASCAP, LITTLE BEEGLE/ASCAP

CANDY RAIN * Heavy D, Terri Robinson, Jean C, Oliver, S, Barnes * EMI April/ASCAP, E-Z-Duz-It/ASCAP, WB/ASCAP, Evelle/BMI, Twelve And Under/ASCAP, Starn U Well/BMI

HOT RAP SINGLES DEAR MAMA * Tupac Shakur, Tony Pizarro * Joshua's Dream/BMI, Intersor Pearl/BMI, Warner-Temerlane/BMI, The Underground Connection/ASCAP LATIN 50

OHE NO ME OF VIDE + Jose G upe Esparza • El Conquistador / BMI

'Call Me' Irving Berlin: **Encores Fetes B'way Hit** ROARING BACK FROM THE

by Irv Lichtman

50s: If a select number of New Yorkers have been singing whictling or humming certain Irving Berlin songs lately, perhaps it's because they attended one of the four concertized performances of Berlin's 1950 hit, "Call Me Madam," Feb. 16-18, which launched the second annual Encores series at City Center. A musical that seemingly didn't

bother to note the advances that Rodgers & Hammerstein were supposed to have wrought in developing a more integral relationship between song and libretto, "Call Me Madam "overcomes" its traditional musicalcomedy (rather than musical-theater) format with Berlin songs that are tunefully robust

in their roman ticism, wit, and good feeling. Remarkably its political sa-

tire-the plot centers on a fictional account of

President Truman

giver Pearl Mesta as U.S. Ambassador to Luxembourg-holds in both song and libretto, a happy concection by Howard Lindsay & Russel Crouse. Hey, isn't that integration of

song and book? Not mean-spirited, this satire is kinder and gentler (on the order of 1933's "Of Thee 1 Sing," 1937's "I'd Rather Be Right," or Berlin's 1940 musical "Louisiana Purchase") while managing to be both nostalgic and relevant. The performances were led by Tyne Daly, who is warmer and less brassy than the original lead Ethel Merman, and a wonderful supporting east. Also, the full orchestra, playing the delicious, original instrumentation by Don Walker, gave the proceedings a newly minted

Rut back to Mr. Rerlin A hitmaker for almost four decades, he was at the peak of his song prowess in 1950: "Annie Get Your Gun" (1947) is arguably the most hit-laden musical core ever, and even his failed musical "Miss Liberty" (1949) is blessed with

a score that is vastly underrated. Sadly, "Call Me Madam" was Berlin's last triumph on Broadway. After some middling contributions to big-budget Hollywood musicals (and starred "Savonara"), Berlin returned to Broadway in 1961, kidding the Kennedys in "Mr. President." It was a gigantic failure, one that labeled Berlin, at 73, out of touch with the touch that rarely failed him before. Interestingly, "Call Me Madam's" best-known song, "You're Just In Love," one of Berlin's tricky joys achieved by using a counter-me

formula, is said to be inspired by the hit revival in 1950 of one of Berlin's earlier efforts, 1914's "Play A Simple Melody," which used the same tech-nique. The recording was by Bing Crosby and his son, Gary Crosby.

Other peak Berlin songs in the show include "It's A Lovely Day Today," "Marrying For Nords&Music

Love," "The Best Thing For Von * "They Like Ike." "The Hostess With The Mostest On The Ball." "Lic-

tenburg," and Can You Use Any Money Today," The latter, with its "gimme gimme gimme" beat, is as timely as tomorrow in terms of debates over foreign aid.

The Encores series continues with Cole Porter's 1950 "Out of This World"—purely one of those failures with a grade-A score-and Rodgers & Hart's 1940 "Pal Joey," which took a longer-running revival in 1952 to establish it as a classic. At press ti Words & Music learned that DRG Records plans to release the "Call Me Madam" concert cast album in April. Ah, life is a fresh breeze in the

THE CLOCK: Carl Fisher Music Publishing & Retail, the 122-year-old company, has its clock back on the north-facing side of its building at Cooper Square in New York. The clock, a fixture there since early this century, had its hour hand blown away by a winter storm in 1992.

fast musical comedy lane!

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Boyz II Men, "II." 2. Jimi Hendrix, "Blues." 3. Eric Clapton, "From The Cradle." 4. Yanni, "In My Time." 5. Soundtrack, "The Lion King,"

The R&H 'Fair Lady' That Never Was

■ BY IRV LICHTMAN

NEW YORK-Although musical theater buffs are aware that Rodgers & Hammerstein gave thought to, but abandoned the idea of doing a musical based on George Bernard Shaw's "Pygmalion" (later to become Lerner & Loewe's classic "My Fair Lady"), they were not known to have reached a stage where they had written any musical material. However, in a documentary that

accompanies the recent FoxVideo home video and laser releases of the restored film version of "My Fair Lady," a portion of sheet music is fleetingly shown within a montage titled "Flower Market Music," with credit to R&H. Apparently, this musical sequence is a

creation of the documentarians. Ted Chapin, president of the Rodgers & erstein Organization in New York, says that no such music exists, nor, based on deep research is there any evidence that any music for an R&H show, based on the Shaw play, was ever created by the celebrated team. Says Chapin, "Bruce Pomahac, our

archivist, looked at the sheet music shown in the documentary and discovered that it was the opening musical sequence of 'Oh, What A Beautiful Morning' from 'Oklahoma!'" Chapin says Pomahac added that the opening chords sounded like "morning Fair Lady's" opening Convent Garden

Radgers & Hammerstein's first Broadway score together, "Oklahoma!" opened in 1943, 13 years before the debut of "My Fair Lady." FoxVideo, with the blessings of the Rodgers & Hammerstein Organization, recently released restored laserdisc versions of "Oklahoma!," South Pacific," and "The Sound Of Music.* Chapin raises another issue in the

matter: He claims that video supplier FoxVideo, or those who produced the supplement, had not asked or received permission to visually render quotes

from R&H music, which is published by Williamson Music, the firm R&H estab lished with the authorship of "Oklahoma!" At press time, Chapin said he was going to write for an explanation.

seeking a label, and that the company

also is assisting Tony King in his efforts to establish himself as a solo

artist in the burgeoning Christian

staff writers have recently made the

transition to recording acts: Billy

Montana with Magnstone and Jeff Carson with MCG/Curb. Two songs

on Montana's new album, "No

Yesterday," are Little Big Town copy-

who holds the title of creative direc-

Formerly in Arista Records' A&R

department, Wakefield was brought

in last year after Stephanie Cox left

the top song-plugging post to go to

Starstruck Entertainment. "We're

still reaping the rewards of her

Little Big Town is a BMI company.

Its ASCAP and SESAC affiliates are

Love This Town and Paint The Town,

respectively. The company also

administers catalogs for their writers

who own a portion of their own pub-

has "about 1900 songs" in its collec-

tion, none of which are from the pur-

chase of other catalogs. He says he's

had "a few phone calls" from publish-

ers interested in buying Little Big

Town. But, he adds, "We've not really

responded, because we're not inter-

ested in that ut this time And I don't

anticipate [we will be] for years to

Bomar estimates Little Big Town

efforts," say Bomar.

lishing.

tor, is his chief song plugger

Bomar says that Terry Wakefield,

Two of Little Big Town's former

country genre

Pomahae, in something of an impic twist, has uncovered in the Library of Congress some musical segments of a team of Richard Rodgers & Alan Jay Lerner in the early '60s. The project, to be called "I Picked A Daisy," never came off. However, its theme, of a lady who had previous lives, eventually evolved into "On A Clear Day." with Burton Lane providing the melodies, and Lerner the lyrics and libretto.

Showcases Spotlight Songwriters NEW YORK-For more than four

years, the Songwriter Showcases of the National Academy of Popular Music have been SRO, with audiences of 400-As successful as they are-many of

the writers have been signed to label and publishing deals-Bob Leone, project director, says he would like to see more A&R reps, publishers, producers, man-agers, and music attorneys attending so that even "more writers and artists can receive the recognition they deserve."

The series has had 15 presentations. Eight songwriters (or teams) selected at each event are chosen from among 80-100 NAPM members who submit origi-

The showcases are held in March, June, and December. The next is at Tramps in New York March 7, 8-9:30 p.m. Admission is free. For more information. Leone can be

contacted at the New York headouse ters of NAPM and the Sonowritors' Hull

Music Video

Videomax Debuts In South America '95 CLIOS Rate Music Vids; Programmer Links With Local Vid Channel

■ BY DEBORAH RUSSELL

Videomax Dance Party Inc., the mobile video programmer based in British Columbia, takes its roving pop clip service March 1 to audiences in South

America for the first time. Since 1983, the Videomax fleet of traveling dance parties has entertained Canadian crowds ranging from junior high school students to military per-Dance Party," The video roadshow. which includes a rotating library of 3,500 clips, is programmed in conjunction with the Toronto-based music video network MuchMusic.

With the current foray into South America, Videomax follows a similar strategy. The programmer will link with the Buenos Aires-based music video network Canal Joven to produce a Latin-flavored version of the North American clip party.

"Music video is being accepted as dance entertainment more and more says Videomax founder/president Mery Buchanan. He brought the service to the northeast U.S. about two years ago and often programs events here in conjunction with Miami-based

video network The Box. Buchanan says he determined a market for the mobile video dance parties could be mined in Argentina when he learned Canal Joven purchased much of its programming from Much-Music.

"I took that as a great sign that our programming would work there," he says. The Argentinian service will feature many of the same videos enjoyed by North American audiences because the artists who are stars in Europe and North America are the same stars the kids like in South America," Bu-

The Videomax musical mix features a wide variety of genres, including rap, dance, country, heavy metal, alternative, and house. A new compilation reel of top clips is serviced weekly to the The Videomax road crew is com-

prised of 15 Ford "stretch vans" that travel throughout Canada and six vans that take the shows to U.S. audiences. The South American division launches with one unit after the March I debut Each mobile studio is manned by two staffers and is equipped with a portable 20-foot screen, a smoke machine, a 6,000watt sound system, and 6,000-7,000 watts.

of lighting, according to Buchsnan. T've found over the years that hiring a DJ for a dance instead of a video service is like hiring a band to play but keeping the curtain closed during the concert," says Buchanan, "Why not hear and see the music if the band can't

be there in person? One of the two traveling staffers serves as a VJ, who works on site in the mobile unit Artists are welcome to serve as guest VJs, too, says Buchanan. The other Videomay erew member helms the request table inside the event and distributes promotional items sunplied by record labels to winners of dance contests and other activities.

In addition, members of the audience can interact with the remote VJ to keep the programming as request-oriented and viewer-friendly as possible, says "It's like being able to have a custom concert with all of your favorite artists,"

One regular feature of the Videomax roadshow is the "Make It Or Break It" competition, in which partygoers vote on whether a clip is added into regular

rotation on the service "It makes them feel like they are in control, which they are," Buchanan

Videomax takes the interactive element one step further by allowing people to appear on screen as they intro-duce and dedicate various clins to their friends. In addition, partygoers have the option of taking over the remote control booth and programming the ervice themselves for 30 minutes. The Videomax cameras may even tape the

novice programmers in action.

Each lean, mean Videomax unit programs about 100 shows per year for audiences that range in size from 200-1,200 people. "It's very accessible and cost-effective," Buchanan says.

The Videomax move into South America coincides with a six-month plan to expand further into North America. The dance music company has targeted audiences in Phoenix and Albuquerque, N.M., among others.

MTV Networks' Profits Soar

Russell

CLIOS FOR CLIPS: The forces behind the annual CLIO Awards, presented to creators of the advertising industry's best radio, TV, and print campaigns, are honing their collective focus on music video production with the 1995 ceremony

"Videos are definitely advertising something," says Colette Donahue, managing director of the 36th annual CLIO Awards. She notes that the high-profile addition of music video into the awards competition may even help elevate the industry's overall sta-

tus in production circles. The music video category actually was introduced to the CLIO ceremony in 1994, but the organization did not aggresively promote its addition

to the competition until this year, says Donahue. Music-industry judges who will oversee the video category include such artists as David Byrne, Joni Mitchell, Reba McEntire, Peter Gabriel, Chris Cornell, and Robert Clivilles. Label executives who also have agreed to take part in the jury include Warner Bros,' John Beug, Capitol's Michelle Peacock, Jive's Lynda Simi Worner Bros Nachville's

by Deborah Innice Azrak and Mercury's Annette Mitchell In addition members of the production community

who will participate in the voting process include Bob Giraldi, Giraldi, arez Films: Tony Kave, Tony Kave Films; David Hogan, Original Films Matthew Rolston, O Pictures; and Herb Ritts, Ritts/Hayden.

The jury will be divided into musical genres and will comprise about 50 judges, says Donahue. Participants will be precluded from voting on their own productions. Clips will be judged purely on the originality of the concept and the quality of its execution.

Donahue says the CLIO Awards committee was "bombarded music video entries at the Feb. 17 deadline, and staffers were still opening boxes at press time.

The CLIO Awards will be presented during the 36th CLIO International Advertising Festival and Expo in San Francisco May 12. The winning clips will be distributed on a CD-ROM disc later this year, Donahue says,

CASHING IN: MTV Networks' parent, Viacom, recently reported "sharply higher" 1994 revenues of \$7.36 billion vs. 1993 revenues of \$2 billion. Networks and broadcasting revenues increased 32% to \$1.86 bil lion in 1994. Earnings from operations increased 42% to \$447.8 million in 1994.

The increase in revenues and earnings from operations resulted primarily from the acquisition of the Paraount TV stations and increased advertising sales at MTV Networks, Viacom reports. MTV Networks revemes and earnings from operations in-

creased 26% and 19%, respectively The increase in revenues mostly was attributed to advertising rate increases while earnings from operations benefited from higher advertising revenues partially offset by increased operating costs, as well as losses of \$15 million associated with the development of MTV Latino, Nickelodeon Magazine, and VHI U.K., according to the Viacom report.

AMERICANA ON LINE: Though the Branson, Mo.-based Americana Television Network went dark Dec. 31, its family-oriented programming philosophy lives on, thanks to a new production deal with Lib-

erty Media Corp., a wholly owned subsidiary of cable giant Tele-Communications

Liberty purchased all of the assets of the musicbased Americana, including the contracts of the network's founder Stan Hitchcock and its programming head Larry Williams. Hitchcock is now president of the newly formed Americana Television Productions LLC, while Williams is executive VP of programming

and production. Liberty subsidiary Vision Group Inc. will handle the distribution of Americana product through the

TCI pipeline. Americana's library includes 600 hours of original programming, much of it steeped in the musical traditions of blues, bluegrass, country, and other uniquely American sensibilities.

"This is not just a rescue, it's an answer to a prayer" says Hitchcock, noting that the new deal will take Amerina programming to a much wider audience than its limited cable distribution over could

Liberty Media Corp. has interests in such domestic TV programmers as Turner Broadcasting Systems Inc., Discovery Communications Inc., QVC Inc., and International Family Enterment, among others. Hitchock projects that such Ameri-

cana programs as "Heart To Heart" and "Reno's Old Time Music Festival" could be back on the air as early as April, with production of new programs set for May.

BOSS VIDEO: Jonathan Demme recently reeled video footage for Bruce Springsteen & the E Street Band's new tune, "Murder Incorpo-rated," to be included on the Boss' upcoming greatest-hits album.

REEL NEWS: Director Rob Lindsay has joined the roster at Nashvillebased Scene Three . . . Liz Hinlein is now directing for New York-based

Public Pictures Inc. . . . Paul Andresen recently signed with H-Gun Labs, which is headquartered in Chicago. H-Gun recently opened offices in L.A. Actor Tyrin Turner new is direct. ing for L.A.'s Majestic Films.

PRODUCTION NOTES

Roman Coppola directed and shot Matthew Sweet's latest Zoo video, "Sick

Of Myself." Jack Hardwicke produced Jada Pinkett directed the new Y?N-Vee video "4-Play" for PMP/Def Jam. Troy Smith directed photography, and Craig Fanning executive-produced the shoot for F.M. Roeks

hind Wade Hubbard's Vibration Enter-tainment video "Dream Baby Dream."

NEW YORK · Ralph McDaniels directed the new Black Panta video, "Do What U Want

· Director Jeff Panzer is the eye be-

OTHER CITIES · Automatic's Pamela Birkhead trek-

ked to locations throughout Germany to direct Dream Theater's "Silent Man" video for Elektra/EastWest. Frederick Gunnarsson produced in Germany; Catherine Smith and Jack Gulick produced stateside Oliver Bokelberg directed photography.

for the Tommy Boy Records soundtrack

to the Gramercy Pictures film "New Jer-

sey Drive." Leslieann Fouche produced

the shoot. In addition, Sean "Puffy"

Combs directed "Can't You See." a new

video by Total, featuring the Notorious

B.I.G. That clip also comes from the "New Jersey Drive" soundtrack.

. F.M. Bocks director Dwight E. Patillo directed Kid Sensation's "Seatown Funk" video for Ichiban, Jack Sewyers produced the Seattle-based shoot, And the company's Ken Fox directed Widespread Panie's Capricorn clip "Can't Get High" on location in Athens, Ga. J.P. Pastor produced. . Atlanta was the site of the Boogle

Monsters' new video, "Honey Dips In Gotham," for Pendulum/EMI, Marty Thomas directed the shoot with DP Kim Haun. Bill Boyd produced for Pop/Art Film Factory. Daniel Zirilli executive-• Film Xero directors Steven T.

Miller and R. Brad Murano lensed Aaron Tippin's latest RCA clip "She Feels Like A Brand New Man Ton in Texas. Chuc Hatcher DP'ed; Ken Rymes produced



Winter White. Patriot recording artist John Berry waits to shoot a scene for his clip "Standing On The Edge," as director of photography Denver Collins, left, sets up the shot. Scene Three Inc.'s John Lloyd Miller, not pictured, directed and produced the video on location in Boston.

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PRINT N 1

YOU SEND ME: THE LIFE AND TIMES OF SAM COOKE By Daniel Wolff with S.R. Crain, Clifton White, G. David Tenenbaum (William Morrow & Co., \$23)

Form mirrors function in Daniel Wolff's exceptional new biography, which, like its subject, crosses bounda-ries without diluting distinctions and rings with a compelling lyrical power that wins over the "Amens" of the house. Part murder mystery, part gospel, R&B, and pop music history, "You end Me" is also a richly spun soci ical portrait of the changes that did come, and those that didn't, during the short lifetime of one Southern-born Northern-raised African-American man with a voice, a talent, and the will to make a difference. How this life and those segregationist times ultimately impacted each other and altered the direction of popular music, is at the heart of a remarkable book. The story begins, dramatically, at the

end-with the discovery in 1964 of Cooke's body in a seedy Los Angeles motel room. The singer had been shot to death, purportedly after his bizarre drunken attack on two women. The following pages do little to disassemble the riddle of an end that seems out of sync with the rest of Cooke's life. Wolff revisits the mystery in depth at the end of his book, culling threads from the narrative that could tie a seemingly disjointed picture together. It is not an answer, but it is as compelling a hypothesis as has yet been put forward

In between, of course, and suffusing every page, is the music. From the rise of the holy-roller church movement through gospel music's record industry heyday and its later R&B permuta-



tive years as a rising member of the thriving gospel scene and his eventual desire to move beyond the narrow bounds set for "race" acts and into the pop mainstream. How he did just that with enduring hits such as "You Send Me," "Wonderful World," and "Chain Gang" and what it cost him, are ex-plored in welcome depth. Wolff's musicindustry account has both the thoroughness of the historian and the raw spirit of the fan. Wolff's contributors—particularly S.R. Crain, founder of Cooke's onetime

group the Soul Stirrers, and Clifton White, Cooke's guitarist and ar-ranger—were invaluable additions, for the sweeping tale has an immediacy and intimacy that surely came from being "You Send Me" is a revelation.

MARILYN A. GILLEN

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TOMMY BOY'S NAUGHTY BY NATURE AIMS HIGH (Continued from page 17)

hops, skips, and jumps with mass appeal. "The album has a strong musical quality and should prove accessible to everyone. And as I listen to it. I hear a lot of tracks that have the anthemic flavor Naughty is known for." Examples include "Holdin' Fort,"
"Chain Remains," "Feel Me Flow," and

first single "Craziest," which ships March 28. "Craziest" takes listeners on a hiphop ride from Illtown (East Orange,

also known as Naughtyville, USA) to cities across the country. "The track is like an all-inclusive hip-hop call to arms
... a natural first single," says Lynch. Still, Tommy Boy conducted heavy

research before picking the track as Naughty's lead single. On Feb. 25, Tommy Boy promotion reps hosted si-multaneous listening sessions in Los Angeles, San Francisco, Chicago, New York, Detroit, Houston, and Atlanta, where "Poverty's Paradise" was previewed for key street DJs and mixshow jocks. Attendees received "Craviost" 12-inches to take with them

On March 3, one day after shipping promotional CD copies of the title, all other rap DJs will be serviced with the vinyl, Limited-edition, vinyl-only conies of "Poverty's Paradise" will reach retail
April 4. CDs and cassettes will follow

two weeks later. The label commissioned a Southern spiced remix of "Craziest" by Houstonbased producer Crazy C and recorded

a clean radio version.

Tommy Boy plans to approach the NBA with the idea of making custom versions of the single for specific league Lynch says word-of-mouth is key to

the project's success, but also is planning a lot of early press placement and heavy ad schedules in rap and R&B Previewing opportunities via phone services like Music Access and Touch

Tunes will also be utilized. In addition to servicing a regular clip, promotion spots are planned on BET and the Box roughout March and April. And a Boxtalk segment is being scheduled.

A promo video of "Craziest" was conceived by Treach, who drew inspiration from the motion picture "Warriors," and directed by Hype Williams.

Says Lynch, "It's really a sort of athering of the tribes. We've solicited footage from our street reps in the ci ties that are shouted out on the record We're trying to get some visual representation of each city."

Even as it completes post-production on the "Craziest" clip, Tommy Boy is gearing up to shoot "Feel Me Flow," the album's follow-up single.

Counter-top displays and banners

will be featured to maximize visibility at retail, and "Craziest" on-air contests are being planned at radio. Naughty also will make a promo tional tour of major markets across the

U.S., Canada, the U.K., Germany, and France

International

French Retail Firm Fined \$67,000 To Be Paid For Bootleaging

■ BY EMMANUEL LEGRAND

PARIS-A clampdown by the French record industry on bootleg product has resulted in one of Paris's most renowned record retailers being ordered to pay \$67,000 in damages for importing and selling bootleg recordings without the permission of the artists on the producers

A Paris commercial court decided that retail company Joseph Gibert must pay the money to EMI, Virgin, and Warner Music. In addition, Gibert and importer Legend Music were told that each further breach of convright legislation would result in a \$10,000 fine.

This case, which was initiated two years ago, followed evidence gathered by record industry body SNEP showing that Joseph Gibert was openly selling bootlegs in its store on the Boulevard Saint Germain in

SNEP, along with EMI, Virgin, and

Warner Music, filed suit against Joseph Gibert and Legend Music for allegedly selling and importing illicit recordings without the authorization of the rights owners. SNEP says this action was meant to be a high-profile deterrent to anyone considering nutting bootlegs on the market in France.

Gibert had already removed all suspect product from its racks before the order to pay damages was made. The company has not yet announced if it will appeal the judgment.

SNEP welcomed the court decision and the amount of the damages imposed. It expects that this judgment will "strongly urge bootleggers and retailers to stop manufacturing, im-porting, and selling these recordings." SNEP warns that record companies will "not hesitate to repeat these legal proceedings." A similar action is expected to go to court soon

and involves a retailer based in the

northern city of Lille.

New U.K. Musicians Group Formed Public Performance Income Tops Agenda

BY IEEE CLARK-MEADS AND ADAM WHITE

LONDON-Recording artists here are soon to speak with a new voice The International Managers Forum and the Pritick Acres of Sengaritano

Composers, and Authors are jointly forming the Assn. of United Recording Artists. The new grown intends to renresent musicians' interests in the forthcoming round of changes to U.K. copyright law. Legal adviser Nigel Parker of Lee &

Thompson says that AURA is in the process of establishing its constitution and drafting directors, and is eager to have a sound organizational footing by the time the government's proposed convright law amendments—changes precipitated by a European Commission directive-are published.

The issue that has sparked the new group's formation is public performance income for artists, "We're talking about more than 300 million pounds at the end of the decade," says James

Fisher, general secretary of the International Managers Forum, "and we need to find out who's going to collect it and how it's going to be distributed." He adds that AURA principals are to

meet next on Monday (6) in London.

A directive from the European Commission-which obliges the British government to change the converight law—requires that performers be paid equitably for public performance of their works. When such a statute is enacted, it will mark the first time that artists have received a legal right to remuneration. Currently, payments are on a voluntary basis

Parker stresses that AURA's role is to be a professional organization for recording artists and not a trade union such as the Musicians' Union He save 'There's a widely held perception that the MU is principally for classical and session musicians rather than for recording artists, as AURA is." He adds that he sees no conflict between the interests of AURA and the MU and no

Parker sava. "Issues such as the Moiry and the George Michael case highlight the inadequacies of attempts so for to articulate the artist's view. Parker says no one is sure when the

consumment will issue its deed locale tion: it was due at the end of last war but has been delayed for an unspecified period. When it is published, he says, AURA's preferred outcome would be the granting of a joint right between record companies and artists that would allow the artists to control the exploitation of their work.

However, Parker suggests it is unlikely the government will go that far: he says ministers would regard this as "an unnecessary fetter" on record companies. More realistically, he expects artists will have their right to public performance royalties written into less for the first time. The EC directive has already been

adopted into domestic legislation in Belgium, Italy, Spain, and Greece.

Sanremo Festival Unites Italy In Music Nearly Half Of Country Watches Televised Event ■ BY MARK DEZZANI the Italian Whitney Houston, she

SANREMO, Italy-The 45th annual Sanremo Song Festival. which took place in this Riviera resort town Feb. 21-25, has been described as a gala of national unity during the protracted eco nomic and political crisis that has been dividing the nation.

The spectacle pulled in record ratings for the final evening, with at one point 22 million people-almost half of Italy-tuned in. Even politicians got in on the act when 40 of them sang to the TV audi-For the first time, Sanremo's

artistic director and presenter, Pippo Baudo, this year selected all the competing acts himself, claiming that his criteria was to put on a good show. He picked a crosssection of professional singers plus TV and show biz personalities, winning praise from the public and press, in contrast to the more customary cynicism of previous year. There was also unanimity in the

public panels' choice of winners in the two sections for established stars and newcomers. Twentythree-year-old singer/songwriter Giorgia (BMG) won the established talent section. Described as

> **BMG** acquires 5% stake in America Online ... see page 7

won the hearts of the nation as much for her classy evering yous style and her cute stage presence as for her standard Sanremo-style ballad, "Come Saprei," penned by

label mate Eros Ramazzotti. A five-piece a cappella outfit, Neri per Caso (Sony), easily won the newcomers section. The quintet had received solid national airplay prior to the event with its first single, an inspired reggae cover of the Zucchero hit
"Donna." Its polished rendition of
"Le Ragazze" won the votes of the public jury by a wide margin.

Other performers expected to sell well as a result of exposure at Sanremo include Sony set Ivana Spagna, who finished third in the established section with "Gente

Come Noi": RTI acts Fiorello and 883: the operatic tenor Andrea Bocelli (Sugar), who is already making waves internationally; Mango,

who won the critics' prize for best arrangement for "Dove Vai"; and MCA discovery Gloria, who-de spite being knocked out in the first round of the newcomers sectionreceived the critics' prize for her emotional vocal delivery A strong cast of international stars guested at Sanremo this

year, several profiting by moving on to Sanremo from the Brit Awards in London. They included Madonna, Take That, Annie Lennox, Youssou N'Dour, Cheb Khaled, Sting, Simple Minds, Cyndi Lauper, Chris Isaak, Robbie Robertson, Ray Charles, Randy Crawford, Ami Stewart, and Noa

New Concert Tax Threatens Finnish Artists & Promoters

■ BY ANTTI ISOKANGAS

HELSINKI-Finnish musicians and concert promoters, plagued by eco nomic recession and poor ticket sales. are having to come to terms with another financial challenge-a new tax on concert tielcots

But successful lobbying from the industry means that the impact of the tax may not be the fatal blow to the live sector as it first appeared. On Jan. 1, when Finland became a member of the European Union, value-

added tax finally replaced the old sales-tax system, making previously tax-free events like concerts liable for tax. The normal VAT is 22%, but most cultural products have a reduced tax rate of 19%. The Finnish government had plan-

ned to set the tax rate for concert tickets at 12% as well, but after much lobbying from the music industry and support from Minister Of Culture Tytti Isohookana-Asunmaa, parliament decided to further lower the rate to 6%. "For many promoters and bands, the VAT issue was simply a cuestion of life and death," says promoter Kari Pössi, president of the Fin-

nish Rock Agencies' Union.

According to most estimates, rock and non concerts now bring in annual revenues of 40 million-50 million Finnish marks (\$8 million-\$10 million), a drop of at least 40% since the beginning of the decade.

2-Year-Old Warner Music Hungary Inks Another Label BUDAPEST-Warner Music Huning both its name and identity. The

gary is celebrating its second anniversary with local label Magneoton by announcing an exclusive agreement with another successful domestic independent, Rozsa Records. The move was revealed at a large anniversary reception at the Grand Hotel Hungaria in Budapest.

"I cannot underestimate the importance over the last two years of a strong local repertoire," says Manfred Lappe, Austrian head of Warner Music Eastern Europe. With Rozsa Records, we are still asserting our commitment to domestic sources." Lappe also stresses the importance of Rozsa maintainmove is effective March I. The deal calls for a minimum of five annual releases from Rozsa, plus Warner-Magneoton has access

to its back catalog Although official annual-sales fig ures will not be announced until after the so-called Golden Giraffe Awards in early March, percentages based on positions of last year's fortnightly top 100 LP chart in Hungary show that Warner-Magneoton en-

joyed a 25% market share. Rozsa, formed in 1988 by 32-yearold Istvan Rozsa, has a policy of releasing no more than seven titles a year. It was able to grab 4% of 1994 chart action, the biggest slice after the five majors.

"To me, it's like the difference between mass production and individ-ual handicraft," says Rozsa. "When the majors moved in here two years ago, I wasn't afraid. I knew they had the money to swamp the market, but without being able to personalize it.

Rozsa says his success is based on being able to offer artists a full package of management and production. This was established with Rozsa's first big hit artist/singer Demjen, whose band U-MotoRock he managed until they split in 1987 After Demjen's solo LP went gold. Rozsa was able to entice Hun gary's most popular artists with his management skills. The current label favorite is Charlie, a rock singer in the Joe Cocker mold, whose

"Charlie II" will go gold on April 10 from prerelease orders alone Rozsa's small roster of artists and five-man staff have been attractive to the major labels for some time. "I met Manfred Lappe at Lake Balaton last summer, and we found we had a lot of things in common," says

After six months of negotiations with new Warner Music Hungary boss Laszlo Pasztor, the agreement

was signed in February.

BILLBOARD MARCH 11, 1995

Shock's Offspring 2nd Indie Act To Top Australian Album Chart

■ BY CHRISTIE ELIEZER

MELBOURNE-California powerpop band Offspring are enjoying a ble and damn-near unique suco in Australia, and striking a coup for the indie sector in the process

Not only is Australia the first coun-try outside the U.S. to accord the "Smash" album platinum status (70,000 units), this is only the second time that a self-financed, independently distributed Australian label has had a No. 1 album on the national top 50. The last time was 24 years ago, with Melbourne band Daddy Cool's debut, "Daddy Who? Daddy Cool!!"

(Sparmac).
"Smash" now is close to double platinum in Australia, which is the only country to accord it chart-topping status. In the U.S., the album has sold triple-platinum, according to the RIAA. and peaked at No. 4 on The Billboard 200

The album's Australian success also is proof that a 5-year-old independ-ent-the Shock Music Group-can muscle in on the majors' territory. And this time, the Shock group is poised to follow through.

Recently, the label has become increasingly aggressive to gain market share, growing from a three-man cottage industry to a business with a \$12million turnover and a staff of 45. But until last year, its chart breakouts were brief top-20 forays with Sepultra, Ed Kuepper, and the Breeders. "When 'Smash' was released, Shock still had some minimal crossover says co-managing director David Williams. "We basically put out what we considered a quality punk record and hoped people would find out about it."



LONDON-Classical music sales in the U.K. are returning to the boom levels of 1990, but the pattern of the market is shifting as buyers show an increasing enthusiasm for cassette. Classical was the first sector in the U.K. to adopt CD, and last year discs accounted for 12.2 million units out of the 15.5 million classical albums shipped to stores, according to figures just released by the British Phonographic

The statistics show that, in compa ing 1994 with the previous year, CD es were up 22% in unit terms in a market that expanded by 20%. Cassette shipments grew by nearly 12% to 3.3 million units. Vinyl is now at a negligible 25,000 units.

The BP1 says, "Classical sales in 1994 reached 15.5 million units, almost back to the levels of 1990/91 which was the period of the classical boom inenired by Nigel Kennedy and the first of the 'Three Tenors' albums.

'Gains in the classical market were mainly due to the performance of the cassette format. Of the top five-selling cal albums in the final quarter [of 1994), cassette was the best-selling format on three titles, including the latest Three Tenors' recording." JEFF CLARK-MEADS



OFFSPRING

Initial support came from traditional sources of hardcore musicstreet papers, college radio, and the national Triple J radio network with its strong 18-25 demographic.

While "Come Out And Play" was issued stateside only as one-track ra-dio single, Shock gained permission from Offspring's U.S. label, Epitaph, to service it as a three-track to retail The label also ensured chart placement by vigorously targeting regional o, which in turn brought the city stations on board. When "Smash" hit the 5,000 mark.

Shock undertook its first TV campaign, targeting teen-appeal shows like "Video Smash Hits," "The Simpsons," and "Ren & Stimpy." "That's when it really took off," says Williams. "The album was going to the top anyway. But when the band toured here (as part of the national Big Day Out concert series), that really pushed

Even the family-oriented chains like Kmart and Target began stocking

sion a deal with Aussie Music Online

for Veruca Salt and the Breeders. "We weren't excluded from these

outlets," Williams says. "But, certainly, our next releases will be viewed with more enthusiasm."

Josephine Gluhak, marketing coor-

Spain's Serrat Gets Civil Medal

vertising expenditure may not be as

In recent years, Shock's distribution network has extended to more than 100 local and international labels. including 4AD, Spiral Scratch, Beggars Banquet, Au Go Go, Sub Pop, Alternative Tentacles, Summershine, Waterfront, and See For Miles. 1t has diversified into publishing, exports, merchandising, four in-house record labels, and retail distribution. Shock further expanded its promotion team and was the first Australian label to

to distribute on the Internet Its Offspring success has given Shock major-player status in mainstream outlets. It has four singles in the top 10-two Offspring tracks ("Hocus Pocus," "Here's Johnny") and Nicki French's "Total Eclipse Of The Heart"-and expects similar results

dinator with the HMV Australia retail chain, suggests that "Smash" has reinforced, rather than changed, many attitudes about the label. "We've always considered them a strong player in the market," she says. "Their stock has variety, and they clearly have knowledge of, and commitment to, the music they release Gluhak adds that while Shock's ad-

large as that of a major, "their high level of service and follow-through makes them highly competitive out

Plans are in motion to expand Shock's estimated 4% market share to between 8% and 12% by early 1997. The next step, says Williams, is a No. 1 album for an Australian act and an overseas hit for any of their 25 direct signings. Distribution deals in Japan and Europe could see Shock acts touring those regions this year. Currently, expanding the local roster is not a priority.

This is an exciting stage for us, beuse we have in effect probably changed the landscape of the local music industry," says Williams. "It reminds me of Pinnacle's impact on the U.K. some years back when they broke the majors' monopoly."

France's Victoires Awards Raise Acts' Album Sales

■ BY EMMANUEL LEGRAND

PARIS-Two weeks after the French Victoires de la Musique awards (Billboard, Feb. 25), the artists featured that night are feeling its positive effects. The televised show gave several acts a boost in the official SNEP sales charts, and labels report increasing media interest for lesser-known artists who earned Victoires

RCA act Enzo Enzo-voted best female singer-whose album "Deux" was no longer in the charts before the ceremony, made a brilliant comeback at No. 13, According to RCA, the album shipped 50,000 units in the 10 days following the Victoires. Her song "Juste Quelqu'un de Bien," voted best single of the year, had been on the verge of falling off the chart when it made a jump from No. 97-35.

In the week after the Victoires Chrysalis sold more than 12,000 units of "La Dernière Année" the first album by De Palmas, voted most uncoming male act. The album re-entered the charts at No. 45, while the song "Sur La Route. which bad been at the end of its shelf life, jumped from No. 31-14. Chrysalis GM Hervé Defranoux reports increasing airplay of the

track, especially on FM stations targeting a young public. He says, 'It creates a perfect environment for the launching of the second single.

Rap act IAM, named best band, entertained the Victoires audience with a performance of its socially conscious, anti-drug song "Le Sa-chet Blanc," which bas since moved from No. 68-41 on the singles chart. while its album "Ombre Est Lumi, " re-entered the chart at No. 48. Rap sensation MC Solaar, who took bome best album and best video, also saw sales of bis album, "Prose Combat," increase, going from No. 16-7 on the album chart.

The Victoires even had an impact

on nominated acts that did not win. Christian Herrgott, founder of the EMI-distributed label CH2, whose act Vallée was nominated in the upcoming-female category, says the he has "pleasantly witnessed the impact of the Victoires, both in terms of sales-the single 'Pon Songs' jumped 10 positions the week after the Victoires-and notoriety, with Vallée performing on many radio and TV shows." Such increased activity has forced Herrgott to delay the release of Vallée's second single.

Singer's Humanitarian Work Hailed ■ BY HOWELL LLEWELLYN

MADRID-Times really have changed for Joan Manuel Serrat. Spain's most popular ainger/songwriter. He emerged as a young leader of the Catalan protest movement in the 1960s under the authoritarian rule of General Franco. His influence was so great that by 1968. Serrat was forced to go to Mexico and Argentina in solf-ovile

Twenty-seven years later, the Spanish government converted Serrat into the first musician ever to receive the coveted Civil Merit Medal. Prime minister Felipe handed the award to Serrat, 51, at a ceremony attended by other such veteran singer/songwriters as Victor Manuel and singer Miguel Rios.

The award acknowledges Serrat's contribution to good relations between Spain and Latin America where the singer is enormously popular, particularly in Argentina and Chile.

Gonzalez spoke of Serrat's inegrity and his fight against all forms of totalitarianism, intolerance, xenophobia, and racism, and he said bis efforts had done more to unite the peoples of Spain and Latin America than many political summits.

The award follows a remarkable year for Spanish singer/songwriters from the same generation as Serrat, His 1994 album, "Nadie Es Perfecto" (Nobody Is Perfect). reached No. 1 in the Spanish charts, as did works by his peers Ana Belen & Victor Manuel and Joaquin Sabina.

Mystery Witness Halts UB40 Case ■ BY JEFF CLARK-MEADS claims it was based on a poem she

LONDON-The public battle b tween Birmingham secretary Debbie Banks and UB40 over who wrote the band's hit "Don't Break My Heart' ended in last-minute drama in the High Court in London last week. Greater drama lies ahead, though, when the judge delivers bis ruling in the case

In court last week a brief 11th, hour adjournment was allowed by the judge, Mr. Justice Harman, just as counsel, Alastair Wilson, ended his final submissions. Wilson sought the adjournment to investigate reports that a mystery witness had come forward with new evidence. Later, when the case returned to court, Wilson sought a further adiournment to fully investigate what

worker for the Birmingham probation service, could give.

However, Charles Gray, counsel for UB40, said that if the witness, who is said to have come forward after reading of the case in the local Birmingham papers, was allowed to be called,

it well could lead to recalling previous witnesses, including UB40 leader Ali Campbell, to give fresh evidence. The judge refused to grant an adjournment for further consideration of the mystery witness' evidence, but then unexpectedly reserved his judgment in the case. He has given no

indication of when he will give his rul-The case was initiated by Banks, 38, who is suing the group in regard to copyright of its 1985 U.K. No. 3 hit single, "Don't Break My Heart." She wrote and then gave to former band nember Javid Khan (Billboard, March 4). Khan, who never recorded the song with UB40, is said to have re ceived \$15,000 from the group for the song. He apparently never shared any of that money with Banks, even though he assured ber he would "see her right," Banks told the court.

She not only is suing the band, but also CBS Songs Ltd., ATV Music Ltd., Fernscan Ltd., and Virgin Records. During his summary, the judge made it clear that whatever the case's outcome, he did not think UB40 "acted

dishonorably" in the matter. During his testimony, UB40's Campbell told the court he had received no indication from Khan that he didn't write the song.

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Industry.

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HITS OF THE WORLD

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4	SECRET NIGHT WANDS IN GRAW	7	6	RIGHT BESIDE YOU SOPHIE B. HAWKINS	7 8	6 7	TEARS DON'T LIE MARK' DH URMA MOTOR WHEN OO I GET TO SING "MY WAY" SPARKS	6 7	8	ALL I WANNA DO SHERYI CROW AND
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3 5	2 109-BASM TOSHINOBU KUBOTA BUMPIN VOYAGE SONY YASUSHI MAKANISHI ITS DNLYA COLUMBA MR. CHILDREN ATOMIC HEART TOYS FACTORY	16	15 14	PRACTICE WHAT YOU PREACH BARRY WHITE AMMPSO THE SWEETEST DAYS VANESSA WILLIAMS	18	NEW 15	COMPUTERLIESE DAS MODUL LIBRAN MOTOR MAX DON'T HAVE SEX WITH YOUR EX E-EROTIC BLOW LIBRATERORIO FERLING SO BEAL MORY WITHOUR	16 17 18	14 13 NEW	COTTON EYE JOE REDNEX JINE IS THIS THE LOVE MASTERBOY BARCUP LA CORRIDA FRANCIS CABREL SON T'LL MAKE LOVE TO YOU BOY'S II MEN MOTOR
4 9 NEW	SHAMPOO DELICIOUS TOSHIBATIN	18 19 20	19 20 NEW	FUNKDAFIED DA BRAT ENGGONY SHORT DICK MAN 20 FINGERS 2004MG DANCE MAKED JOHN MELLENCAMP MISCHANING	19 20	18	ACAUMS ACRUMS ACRUMS ACRUMS ALBUMS	19 20	18	FEEL THE HEAT OF THE NIGHT MASTERBOY BANCJAY ALBUMS
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S LAST	SINGLES	3	4	VAN HALEN BALANCE WARRENDS WAR	2	2	CRAMBERRIES NO NEED TO ARGUE ISLAND	3	2 3	SOUNDTRACK THE LION KING WALT DISNEY CRANBERRIES NO NEED TO ARGUE SLAND
2 5	NO LIMIT IRENE MODRS/THE SMURFEN DA TEARS OON'T LIE MARK! OH POLYTON GEEN HOUSE MAAR STRAUSZ ANDRE RIEU	5 8 7	5 3 6	CRANBERRIES NO NEED TO ARGUE GLANDINGO NIRVANA MTY UNPLUGGED IN NEW YORK DOCUM DFFSPRING SMASH ENTAPH	3 4 5	3 4 5	MARK DH NEVER STOP THAT URBANAGEDS KELLY FAMILY OVER THE HUMP KELLIFEEDEL WESTERHAGEN AFFENTHEATER WAS SIMPLE MAINDS, COOD NEWS FROM MARKS	4 5	5	BOYZ II MEN II MOIDWN SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD 1988N
3	WONDERFUL DAYS CHARLIE LOWNOISEMENTAL THEO MARROLYDOR THE SECOND WALTZ ANDRE RIEU MERCURY	8 9	7 8 9	BOYZ II MEN II MOTOWNIPGO PEARL JAM VITALOGY EPICRONY GARTH BROOKS THE HITS CAPTIOLICEMA	8 7 8	6 9 7	GREEN DAY DOOKE HEPRISE STING FIELDS OF GOLD AMA	7	NEW 16	SLASH'S SMAKEPIT IT'S FIVE O'CLOCK SOMEWHERE GEFTEN M.C. SOLAAR PROSE COMBAT POURSON
8 7	THE SECOND WALTZ ANDRE NEU MERCHIN PLYING HIGH CAPTAIN HOLLYWOOD PROJECT BIOW UPSUREDS MAX DON'T HAVE SEX WITH YOUR EX E-ROTIC	10 11 12	10 12 17	WEEZER WEEZER DOCUME JANN ARDEN LIVING UNDER JUNE AMAYGO SHERYL CROW TUESDAY NIGHT MUSIC CLUB	1D 11	14 8 10	MADONNA BEDTIME STORIES SHE BON JOYL CROSS ROAD JAMICOMEROJAY VAN HALEN BALANCE WEA SCHWESTER \$ SIST SOWLIT MEA	9 1D	9 4 7	ALAIN SOUCHON C'EST DEJA CA VIRON HIRVANA 1874 ON COURTE DE NEW YORK SE MASTERIOY DIFFERENT DREAMS IMPOUN
9	MERCEDEZ BENZ T-SPOON ALABARCANDON	13	NEW 13	SLASH'S SMAKEPYT IT'S FIVE O'CLOCK SOMEWHERE GUTTAMAN MADONNA BEDTIME STORIES SMILMEA	13 14	13 15	SCHWESTER S SIST SOWEIT MEA NIRVANA MTV UNPLUGGED IN NEW YORK GEFTER H-BLOCK TIME TO MOVE AROUA OFFSPRING SMASH (FITAM)	11	8	SHERTL CROW TUESDAY NIGHT MUSIC CLUI POLYDOR WHITNEY HOUSTON THE BODYGUARD AREA
NEW	LOVE ME FOR A REASON BOYZONE POLYDOR ALBUMS ANDRE RIEU STRAUSZ & CO. MERCURY	14 15 16 17	13 REN 16	MADONNA BEDTIME STORIES UNLIVED TOM PETTY WILDFLOWERS WARRENE MOSAVEA BON JOYL CROSS ROAD MERCURPINGS R.F.M. MONSTER WARREN RUSH WAR	15 16 17	20 11 12	SOUNDTRACK THE LION KING MINUSY EAST 17 STEAM LONDONWETHONONS	13 14 15 16	NEW 13 12	SEAN FERRAT FERRAT 95 THEFTON
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10	BON JOY CROSS ROAD JAMESSANCTICUTY MARK OH NEVER STOP THAT FEELING UTBAN	THES	LAST		nes	LAST WEEK	Veels' 0 CIN0 3/4/95	Des	LAST	SINGLES
NEW	STING FIELDS OF GOLD AM		LAST WEEK 1	SINGLES THINK TWICE CELINE DION DISC I'VE GOT A LITTLE SOMETHING FOR YOU MINS	1	1 1	CELINE DION THE COLOUR OF MY LOVE 1PC	1 2	1 MEW	LICK IT 20 FINGERS INCOMPTONING
USIK S LAST X WEEX	ALIA (Australian Record Industry Assn.) 3/4/95	2	3 6	DON'T GIVE ME YOUR LIFE ALEX PARTY	3 4	12 NEW 3	BLUR PARKLIFE FOCGINALOPHORE TRICKY MAGINGUAYE officery JIMMY NAIL CROCODILE SHOES GAS WIST	3 4	NEW	YOUR LOVIN ARMS BILLIE MARTIN LAR WEET NO MORE "I LOVE YOUR" ANNE LENNOX MO SENZA AVERTI QUIFTINALMENTE TU 883/ FIORILLO J. R. LYM MUSIC
1 6	ANOTHER HIGHT M.C. SAR & THE REAL MCCCY ING HERE'S JOHNNY HOCUS PICCE	4 5 6	2 5	SYSTEMATIC NO MORE "I LOVE YOU'S" ANNIE LENNOX ROA SET YOU FREE N-TRANCE ALL AROUND THE WORLD REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)	8 7	NEW 2 4	SMITHS SINGLES WA FREE THE SPIRIT PAN PIPE MOCOS POLYGRAMIV THE BEAUTIFUL SOUTH CARRY ON UP THE	6 7	NEW 4 2	MOVE YOUR ASS SCOOTER EDG,CLUS TOOLS SPACEMAN U.S.U.R.A. THIC ROUND AND AROUND TUPICAL. LIP
7	HERE COMES THE HOTSTEPPER INI KAMDZE COLUMBA TOTAL ECLIPSE OF THE HEART NICKI FRENCH	7	9	PERFECTO SOMEDAY I'LL BE SATURDAY HIGHT SON JOY	8	17 9	CHARTS 60' edgs OASIS DEFINITELY MAYBE CITATION M PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA		NEW.	BOOM BOOM BOOM OUTHERE BROTHERS TO DOWNTOWN U MAKE ME CRY ALESS TEAM BURS OF MARROS
3 4	ZOMBIE CRANBERRIES ISLAND PURE MASSACRE SILVERCHAIR MUNMINISOM	8	4 10	BEDTIME STORY MADONNA MARCHOUSE HERE COMES THE HOTSTEPPER INI KAMOZE	1D 11	36 25	MASSIVE ATTACK PROTECTIONING PROTECTION VICEN GARTH BROOKS THE HITS LIBERTY	10	3	ALL I NEED IS LOVE INDIANA DINCENDROUSE ALBUMS MARCIN MARRIE II. CREW OF A RESIDENCE
5 1D 8 11	BEAUTIFUL IN MY EYES JOSHUA KADISON DIN SELF ESTEEM OFFSPRING SHOOK A GIRL LIKE YOU EDWYN COLLINS HID HOT HOT ARROW FESTIVAL	10 11	NEW 8	PUSH THE FEELING ON NIGHTCRAWLERS FFRE COTTON EYE JOE REDNEX MITTERAL MITTERS RUN AWAY MC SAR & THE REAL MCCOY LOSIO	12 13 14	13 16 10	ETERNAL ALWAYS & FOREYER 1ST MUNUCEM CRANBERRIES IND NEED TO ARGUE BLAND PORTISHEAD DUMNY GO BLAT VANESSA MAE VIOUN PLAYER DM	3 4	NEW 3 NEW	VARIOUS SAN REMO '95 ATTIMUSE CHAMMERINES NO NEED TO ARGUE SUMO FINALMENTE TU ATTIMUSER N
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13	TOMORROW SILVERCHAIR MUMMUSONY COME OUT AND PLAY OFFSPRING BACK SOMEDAY TILL BE SATURDAY NIGHT BON XOVI MMCOMPTORY	15 18	NEW NEW NEW	BELIEVE ELTON JOHN ROCKET	18	NEW 18	CHRIS REA THE ROAD TO HELL EAST WEST FLEETWOOD MAC TANGO IN THE NIGHT MANNER STING FIELDS DF GOLD AMM	;	5 4 NEW	GIANNA NANNINI DISPETTO POLYDOR STING FIELDS OF GOLD ANN VARIOUS SUPERSANREMO MERCURY
14 NEW 15	WHAT'LL I DO JANET JACKSON VIRGIN HO MORE 'I LOVE YOU'S" ANNIE LENNOX IMIG COMA MAX SHARAM WATER	18	12	TOTAL ECLIPSE OF THE HEART NICKI FRENCH BASS OF TUN TOCCATA AND FUGUE VANESSA-MAE (IIII CALL IT LOVE DEUCE LONDON	2D 21	40	P.J. AND DUNCAN PSYCHE-THE ALBUM XIRVITINA TUSTAN R.E.M. MONSTER, WARREN BOOK.		PAIN	ITFIBA SPIRITO DA ITVENETVEJ 2/18/96
NEW 20	TAKE A BOW MADONNA WARREN NOTHING IN THE WORLD MOZAIC (MI	2D 21	15 25	OVER MY SHOULDER MIKE & THE MECHANICS	22 23	NEW	PRINCE PURPLE RAIN PAGETY PAGE FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME 217	WEE 1	LAST	SINGLES NO MORE THOSE YOURS ARREST LEARNES AND A
NEW 8	HI FI WAY YOU AM I ROOMANIER	22 23 24	13 NEW 20	WAKING UP ELASTICA OCCEPTIVE THIS TIME/RESPECT JUDY CHEEKS POLITICA RIVERDANCE BILL WHELAN SON	24	14	SHERYL CROW TUESDAY NIGHT MUSIC CLUB	3 4	1 3	ZOMBIE ORORO WAX MUSIC DANCING WITH TEARS CABBELLERO MAX M TANKE A TOKE C+C MUSIC FACTORY YEAR
3 4	JAMET JACKSON JANET VINCIN OFFSPRING MASH SHOCK CRANBERRIES NO NEED TO ARGUE ISLAND	25 28 27	NEW NEW	REAL LOVE DRIZABONEstwistwer BURNING UP TONY DE VIT KOM BABY ROZALLA EPIC BUMP N GRIND R. KELLY JAN	26 27 28	5 NEW NEW	SLEEPER SMART MODILIN' SMITHS HATFUL OF HOLLOW WEA SMITHS THE DUEEN IS DEAD WIA	8 7 8	6 2 NEW NEW	THE REASONS IN YOU NINA CHRISALIS TELEVISION TELEVISION DANY SECONDS
5 11 2 7	SOUNDTRACK PULP FICTION WCA HARRY CONNECK JR. SHE COLUMN YANNI LIVE AT THE ACROPOLIS BMG ENYA. THE CELTS. WARMER	28 29 30	19 23 24 22	BUMP N' GRIND R. KELLY JAYE FOR YOUR LOVE STEVIE WONDER MOTORN THIS COWBOY SONG STING ASM EVERLASTING LOVE GLORIA ESTEFAN DRIC	29 30 31	NEW NEW	JOHN LEE HOOKER CHILL DUT WAS SIMPLY RED MEN AND WOMEN DAST WEST PRINCE & THE NEW POWER GENERATION DIAMONOS & PEARLS MALE! MAKE	8 8 1D	5 8 NEW	LET ME BE TALEESA MAX RECORDS ND MORE PRESSURE STATUS MAX MUSIC MOVE YOUR ASS SCOOTER SLANCE V NESSO LOST IN LOVE LEGGING BLOWER MADIC
9 6	GREEN DAY DOONJE WAREN SOUNDTRACK FORREST GUMP 1995	31 32 33	28 18	COWBOY DREAMS JIMMY NAIL EAST WEST	32	8	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VINGE	,	1	ALBUMS I AURA PAUSINI I AURA PAUSINI DOCUMENTO
10	PEARL JAM VITALOGY EPIC NIBYANA MIY UNPLUGGED IN NEW YORK GEFTEN PRET-A-PORTER (READY TO WEAR) SOUNDTRACK COCCERNA	34 35 36	NEW 21 30	HAUNTED BY YOU GENE CONTRINUED HERE AND NOW DEL AMITRI AMA	33 34 35	32 6 15	MADONNA BEDTIME STORIES MAKERICAGESC BELLY KING AND SLASH'S SHAKEPYT IT'S FIVE O'CLOCK	3	4 3	CRANBERRIES NO NEED TO ARGUE ISLAND ANA BELENVICTOR MANUEL MUCHO MAS D DOS ARDOLA BOON JOWI CROSS ROAD JAMESON FIGURY
12	SOUND INVEST COLUMNA	37	32	DELICIOUS SHAMPOO roconnecomore ALL I WANT THOSE 2 GIPLS rose vertainests	36	NEW	SOMEWHERE OFFEN SMITHS STRANGEWAYS, HERE WE COME MIA	5	5	HERBERT VON KARAJAN ADAGIO KARAJAN DOUTSCHEFOLYSAM
12	CELINE DIDN THE COLDUR DF MY LOVE 1940 CRANBERRIES EVERYBODY ELSE IS DOING IT	38	NEW 37		37	NEW	MADONNA LIKE A PRAYER MAVERICAGINE		6	GLOBIA ESTEEAN HOLD ME THRU ME
6 12 8 18	CELINE DIDN THE COLDUR DY MY LOVE INC CAMBERRIES EVERTBODY ELSE IS DOING IT GLAND JOSHUA KADISON PAINTED DESERT SERENADE INI ROTZ II MEN IL MOTONN	38 38 40	NEW 37 37	ALL I WANT THOSE 2 GIRLS FINAL WYLMHELE EVERY DAY OF THE WEEK JADE GANT SELF ESTEEM OFFSPRING EVENTS	37 38 39 40	NEW 38 22 26	MADONNA LINE A PRAYER MAVERDAGNE EAST 17 STEAM LONDON GLENN NILLER THE LOST RECORDINGS MAPPY DAYS GREEN DAY DOONE MEPTER	6 7	6 NEW NEW	KARAJAN DEUTSCHLPOLVSAMM GLDRIA ESTEFAN HOLD ME, THRILL ME, KISS ME (PIC. LUIS MIGUEL ROMANCE WARRER MILISC MANHATTAN TRANSFER ANTHOLOGY DISC WAR

NEW

	_	
EU	ROC	HART HOT 100 2/22/95 ANGEL
THES	HEEK	SINGLES
1	1	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMNA
2	7	THINK TWICE CELINE OION EPICCOLUMBIA
3 4 5 6 7	9	NO MORE "I LOVE YOU'S" ANNIE LENNOX HOA
4	2	TEARS DON'T LIE MARK" OH URSANMOTOR
\$	3	COTTON EYE JOE REDNEX and
6	s	OLO POP IN AN OAK REGNEX INC
7	4	ZOMBIE CRANBERRIES ISLAND
	6	STAY ANOTHER DAY EAST 17 LONDON
9	NEW	MOVE YOUR ASS SCOOTER CLUB TOOLS
10	10	SHORT DICK MAN 20 FINGERS 5 0 5. RECORDS
	1 1	ALBUMS
1	1 1	CRANGERRIES NO NEED TO ARGUE MAND

SIMPLE MINDS GO.
WORLD VICEN
NIRVANA MTV UNPLUGGEO IN NEW YORK O

CELINE DION THE COLOUR OF MY LOVE THO VANGELIS THE CONQUEST OF PARADISE GREEN DAY DOONE NAMES
MARK' OH NEVER STOP THAT FEELING UNIANG

SWEDEN (GLF) 2/24/98 SINGLES TEARS DON'T LIE MARK' OH POLIDOR

٠ NEW

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NEW

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RIGHT TYPE OF MOOD HERRIE CHICA THINK TWICE CFLINE DION COLUMN ME OUT THERE MELODIE MC SIDELAND FLYING HIGH CAPTAIN HOLLYWOOD PROJECT HERE COMES THE HOTSTEPPER IN KAMOZE

AL RUMS SOUNDTRACK PULL PERCTION INC.

SIMPLE MINOS GOOD NEWS FROM THE NEXT WORLD WICH ARDIS LOVE ADDICT STOCKHOLM NORDMAN NORDMAN ----NORDMAN NORDMAN SCHOOL CHIEFTAINS THE LONG BLACK VEIL HOL E TYPE MADE IN THE COME STREET

DENMARK (IFPVNielsen Marketing Research) 3/4/95

SCATMAN SCATMAN IOUN HERE COMES THE HOTSTEPPER INI KAMOZE STAY ANOTHER DAY EAST 17 POLYGRAM ZOMBIE CRANBERRIES SLAND OLD POP IN AN OAK REOMEX BAGARIOLA TEARS DON'T LIE MARK! OH POLYCHAM THEM GIRLS, THEM GIRLS ZIG & ZAG sor 9

FLYING HIGH CAPTAIN HOLLYWOOD PROJECT ALBUMS CRANRERBUS NO NEED TO ARGUE 154 AND ELVIS PRESLEY THE ESSENTIAL COLLECTION IS SIMPLE MINDS GOOD NEWS FROM THE NEXT SANNE SALOMONSEN LINPLUGGEO VIRGIO ON JOY! CROSS ROAD #

NEW GEEP PURPLE SMOKE ON THE WATER AM MEDITY LIS & BED SANGED THE LINET VAND

PORTUGAL (Portugal/AFP) 2/21/95

LAURA PAUSINI LAURA PAUSINI *** CRANBERRIES NO NEED TO ARGUE 19,440 VARIOUS ELECTRICIDADE 110,600 MTV UNPLUGGED IN NEW YORK GENEN CESARIA CESARIA EVORA COLUMBA SIMPLE MINDS GOOD NEWS FROM THE NEXT DHED YIRGIN ON JOYN CROSS ROAD JAMROSMEROURY TETVOCAL TETVOCAL EM
MADREDUES O ESPIRITO DA PAZ EM
SCORPIONS DEADLY STING EM

I'VE GOT A LITTLE SOMETHING FOR YOU MINE NO MORE 'I LOVE YOU'S' ANNIE LENNOX HO THE DANCE/FRIENDS IN LOW PLACES GARTH

COTTON EYE JOE REDNEX INTERNAL AFFAIRS
SOMEDAY I'LL BE SATURDAY NIGHT BON JOVE HERE COMES THE HOTSTEPPER INI KAMOZE BEACH HE DEDECATO ALLSTAD? ACCUSED SET ME FREE N-TRANCE AL NEW

DNCE YOU SAID YOU LOVED ME FRANCES BLACK CELINE DION. THE COLDUR OF MY LOVE. 1790 BILL WHELAN INVENDANCE DOLL CHIEFTAINS THE LONG BLACK VEIL ROA GARTH BROOKS THE HITS CAPTOL VARIOUS DANCE MANIA 95-VOL. 1 PURE MUSIC

BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL SINEAD LONAN WHY DO YOU THINK I AM CARA CRANGERRIES NO NEED TO ARGUE ISLAND BEAUTIFUL SOUTH CARRY ON UP THE CHARTS

AUSTRIA Manteur EPHAGE and Top 100 2.25/25. THIS LAST

SINGLES OLD POP IN AN OAK REDNEX (DIO IF CRAMBERRIES CLAN TEARS DON'T LIE MARK OH POLYGRAN MOVE YOUR ASS SCOOTER DAY STAY ANOTHER DAY EAST 17 to IT'S COOL MAN XXL FEATURING P. "COOL MAN" COTTON EYE JOE REDNEX 1040

AN ANGEL KELLY FAMILY EM
ODO VADIS IMPERIO EDIO
NERE COMES THE HOTSTEPPER INI KAMOZE AI RUMS ERRIES NO NEED TO ARGUE ISLAND KELLY FAMILY OVER THE HUMP IN EAST 17 STEAM LONDON BON JOVI CROSS ROAD

SOUNOTRACK THE LIGN KING POLYGON SIMPLE MINDS GOOD NEWS FROM THE NEXT HARD FENDRICH RECYCLED ING ANA MTV UNPLUGGED IN NEW YORK CERTEN CLAUDIA HING CLAUDIA HING OW F.A.V. NIF WIFDER KLINST IN

NORWAY (Vendens Gang Norway) 3/4/95 THES LAST OLD BOD IN AN OAK SCONEY OUR BASKET CASE GREEN DAY WARNE CAN YOU FEEL THE LOVE TONIGHT FLTON JOHN STAY ANOTHER DAY EAST 17 POLYER HERE COMES THE HOTSTEPPER INI KAMOZE

THINK TWICE CELINE DION SOM

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ALWAYS BON JOY! JAMBOOMERCUM ERT VON KARAJAN LES PLUS BEAUX ADAGOS PORGAMA
OI DERRE JENTER OG SANN 10NET
CELINE DION THE COLOUR OF MY LOVE 10NE
EAGLES HELL FREEZES OVER 1077701 CHIEFTAINS THE LONG BLACK VEH. 1945 SIMPLE MINDS GOOD NEWS FORM THE NEXT

HALVOAN SIVERTSEN, KIAFRLIGHETSLANDET STING FIELDS OF GOLD AM

80 KASPERS ORKESTER PA HOTELL SOM HONG KONG (IFPI Hong Kong Group) 2/19/95

> AL RUMS CASS PHANG SUDDENLY WAKE UP FROM A OREAM EW FMC THE REST SHOW AND ALEX TO LOVING YOU ROOK
> FAYE WONG TO PLEASE MYSELF CARPOLY

NEW LED KOO LAUGHING SAYING THINKING MISS. MCKY CHELING THIS WINTER IS NOT VERY COLD CHRIS WONG LOVE STORY IN THE MORTAL 10 NEW LESLIE CHEUNG ALWAYS IN MY HEART CARTAL

HITS OF THE WORLD GLOBAL MUSIC P

THE LATEST MUSIC NEWS FROM AROUND THE PLANET EDITED BY DAVID SINCLAIR

FRANCE: The much talked about trash/hardcore band Lofofora, heralded in a Billboard report last May while still unsigned (Billboard, May 14, 1994), has found a home. This week, it releases its self-titled debut album on Labels, a subdivision of Virgin France. "After reading the [Billboard] story, I got in contact with [the band]," says Alain Artaud, director of Labels. "We met, discussed, I saw them live, and finally, we decided to sign them. They represent what I was looking for— a new breed of band with powerful music and lyrics in French." Formed in 1989, Lofofora is a fourman group influenced by a wide range of acts, including the Red Hot Chili Peppers, Public Enemy, Funkadelic, Jimi Hendrix, and Led Zeppelin. After first gaining attention from its raging live show, the band cut a self-produced, indeper dently distributed 5-track CD in 1994. On the new album, the band mixes heavy-metal guitar riffs with hip-hop beats, scratches, rap chants, funky bass, and jazzy guitur into a hardeore soundscape. Lead singer Reno uses a powerful voice to deliver socially conscious lyrics, such as the anti-fascist message "No Facho." The band performs at the Elysées Montmortro March 12 before embarking on a two-month tour



SPAIN: In the 1980s, Madrid was the unquestioned nightlife capital of Europe, a frenetic center of cultural and musical activity. One reason for this was a short, chubby, heavily made-up young singer called Olvido Gara. Better known as Alaska, she briefly became the muse of director Pedro Almodóvar in his first, little-known film. Almodóvar came to the attention of Hollywood and soon moved on, but Alaska, who has often been compared to Siouxsie Sioux (of the Banshees) and German punk dominatrixlike singer Nina Hagen, continued to work in the avant-garde of Spanish music with groups like KaKa De Luxe, Peramoide, and Dinarama. Now she has a new venture, Fangora, and a new album, "Un Dia Cualquiera Un Vulcano 3.0" (Vulcan 3.0 Any Day Now), which is a Spanish-style celebration of trance and ambient music. "The business in

Sosin has returned to 1982, to the small venues," says Alaska, who divides her time between homes in Buenos Aires, Mexico City, and Madrid, "It's clear that people in general have little interest in music. Everything is now diversified, smaller."

AUSTRALIA: In its fourth year, the Big Day Out has become such a renowned expo of rock'n'roll excess that promoter Ken West probably would not need to announce the bill to sell out every ticket for 1996's series. The alternative rock festival cum youth-culture fair played to crowds in five Australian cities and New Zealand this year. Just being there has become so essential to the average fan's street credibility that the sight of 40 bands on five stages over a period of 12 hours is just one facet of an extraordinary experience. With BDO stages having played host to Nirvana, Iggy Pop, Soundgarden, and Urge Overkill previously, this year's headlining roster, featuring Ministry, Offspring, Hole, the Cult, Screaming Trees, and Primal Scream, as well as local heroes Silverchair, You Am I, Severed Heads, and Kim Salmon & the Surrealists, was considered adequate rather than exceptional by an audience that, in Sydney, exceeded 30,000, With the Boiler Room endlessly pumping out hardcore hip-hop, and artifact stalls and exhibits of rock photography, as well as hot rods and skateboarding, to divert attention, it was a case of rushing from stage to stage to catch highlights such as Silverchair (Billboard, Dec. 10, 1994), which drew 3,000 rabid fans to a small stage area designed to accommodate 500; Radio Birdman founder Deniz Tek, who enticed his old comrade Pip Hoyle on stage for a blistering set of Detroit punk songs; and Ministry, which played louder than you could possibly imagine to an audience that included, in the relative safety of the VIP seats, Kylie Minogue and Jason Donovan.

CLENN A RAKER

IRELAND: The Contemporary Music Centre (CMC), the only specialist collector of Irish compositions anywhere, presented its second SoundWorks education project as part of Music Now, an event staged annually by the state broadcasting company RTE, in association with the National Concert Hall. SoundWorks is based on the idea that it's never too early to encourage young people to compose music. CMC director Eve O'Kelly says, "Teaching children about music is often too abstract, rather like teaching art without ever giving a child a piece of paper and a crayon." More than 100 students, ages 8-15, from three Dublin schools, took part in the two-month project under the guid-ance of composers Rhona Clarke, Dawn Kenny, and Ronan Guilfoyle, who helped the youngsters write and perform their own compositions in the fields of contemporary, Irish traditional, and jazz improvisation. The CMC also commissioned each of the trios to write a short piece suitable for young emble players, and the resulting music, gathered together and titled the "SoundWorks Suite No. 2 For Young Players," was performed at the National Concert Hall, Feb. 18. KEN STEWART

GERMANY: The Fred Jay Award 1995, for up-and-coming German lyricists, was presented to the young singer/songwriter Heike Neumeyer March 2 for the lyrics on her second album, "Meistens Leise, Manchmal Laut" (Mostly Quiet, Sometimes Loud) on Inter-

cord. The award ceremony was set up by Mary Jay-Jacobsen in memory of her late husband, Fred Jay, who penned the lyrics to numerous million-seiling hits (by Ray Charles, Johnny Mathis, Perry Como, Boney M, and others) and is intended as an incentive for creative, young lyric-writers working in the field of German pop. Neumever's current single, "Lebenslaenglich" (a play on the words For A Lifetime, but also meaning Life Sentence), tells the story of a woman who finds her marriage an endless, emotionally barren routine, illustrated in lines like: "Emotions are mortal, they leave you alone for a lifetime." Neumeyer, who comes from the universit; city of Goettingen, won the Golden Pitchfork award for Best New comer of 1994





Greet Dane. Danish singer/pongwriter/producer/Thomas Helmig palebrates scooping a record six exerds in the Daniel Grammys, presented at a ceremony Fab 16 in Opperhagen. Helmig was thoroned for best Danish album, best Danish por palabum; "Sapple Man", best congruiter: Denish that of the year ("Oots dee! Away From You"), best Danish produces, and Danish male singer of the year. He becomes the first addish of the Community on which all washing to which he was committed.



EMI German Summit. On the evening of the Echo Awards in Munich, in which artists aligned to EMI-coveral tables took home seven honors, executives of the EMI companies in Germany colebrated at an after-show party with Ken Berry, president/ECP or EMI Records Group International. Shows, from Inf., are Berry, Helmut Fest, president, EAM Music GSA; Udo Lange, managing director, Virgin Records; and Heybert R. Kollisch, managing direct, inhercord Record, intercord Records.



Blur Cheese. A triumphant Damon Alburn hoists aloft one of the four Brits trophies awarded to his band Blur with, from left, fellow band members Alex James, Dieze Romritee, and Graham Coxon. Blur carried off a record four awards, for best single, alburn, video, and band at the Feb. 20 ceremony at London's Alexandra Palace.



Measate Down Under, Conciding with the launch of their world box in Australia, the members of REA was presented with sensel at the Splights (Enfortament Cortex for the polishum sealer). Onclose that of their debutes "Morelate" and "Generic Trace." The assectable feature of their debutes and "Generic Trace." The assectable feature familed grained features and explicit and features features. Shown standing, from left, service features for their features features from their features features from their features features from their features features features from their features features features from their features features from their features features features from their features features features from their features featu

Bergmann Gets Another Chance With 'Hell' *Talented But Hard-Living Songwriter Debuts On Epic*

BY LARRY LeBLANC

TORONTO—Scramble together Lou Reed, Neil Young, and Huckle-berry Finn, and you might come up with the likes of singer/songwriter Art Bergmann, who hopes to jump-start his oft-stalled career with his adventurous, varied, and striking Epic Canada debut album, "What Proab Hell is Thist." released Feb.

14.

In an unforgiving industry in which recording artists who fail to sell get quickly banished to the nether world of obscurity, the soft-spoken, Vancouver-based 48-year-old has had plenty of chances of achieving stardom in his two-decade career and admittedly bungled

them.

Bergmann has released three brilliant solo albums: "Crawl With Me," produced by John Cale (1986), and "Sexual Roulette" (1989) on the solo and "Sexual Roulette" (1989) on the solo and "Sexual Roulette" (1989) on the John Cale (1987) on PolyGram. A pioneer of Vancouver's punk seen, he previously fronted and recorded with several of Canada's most influential grassroots bands, including the Young Canadians (talled for a retrospective on Zulta Records this spring), Los Popularos, and Poisoned.

Los Popularos, and Poisoned.
"I grew up on '60s AM radio—the
Kinks, the Who, the Beatlea—and
then I got into Lou Reed, David
Bowie, and Iggy Pop," Bergmann
says. "Then the Sex Pistols came
along and blew everything wide

However, none of his recordings were released outside Canada (nor are there plans as of yet for the new album), and outside of his West Coast home turf, Bergmann's dark reputation and on-the-edge lifestyle have greatly overshadowed the brilliance of his music-making. Bergmann defly shrues off fre-

output witten music-critic descriptions of him as a "demented cort jester", and 'lord of the underground," as well as the boundless and colorful press stories of his history of alcohol and drug abuse. "Journalists need a story," he says. "They want to know my deepest, darkest secrets. Do they do that for Alannah Myles? I don't think so. I do wish they would delve

more into my music."

Bergmann winces at his "professional fuck-up" industry tag, which became more widespread after be drunkenly toppled offstage during a jam session at a music industry

award show here in 1989.

"In not a professional fuck-up," he says. "I haven't missed a show. I do my chores. ... as I go. However, if you're going to be a rock'n'roll songwriter, especially in Canada, you have to be an original. To be an original, you have to go and dig around. Are you going to become a Christian? I don't kink so. People are more interested in the ditches, as Neil Young would

The track "Guns And Heroin," from the new album, sketches a

bit too close to one of those ditches. It arose out of an experience he had while in Los Popularos in 1983. Someone who invested \$10,000 in one of the band's recordings turned out to be a drug dealer seeking to launder money. Things get ugly when the dealer grew impatient about his investment and began threatening group members with violence.

"The fellow was later charged along with two others in killing this heiress," asys Bergmann. "I wrote the song in 1984 and recorded it with Poissned in 1985 for 1,000 copies of our EP. My wife, Sherri [Decembrini], talked me into recording it because of the whole

drug thing today in Vancouver with contracts, hit men, drugs, and music. The song is still apropos.

Despite giving up a decadelong heroin dependency in 1993, a

period in which many of the songs for the Epic album were written. Bergmann remains unrepentant about his drug-taking time. He argues heroin aided him in liberating his muse: "I'd come down every once in awhile, and I'd feel weird but a lot of creativity came out of that period. But [drug-taking is] such a death trip. It draws on all your resources. You reduce everyhing to one problem every day, which is a huge problem. Still, there's something to be said about [drugs], Look at all these guys, like Eric Clapton and Pete Townshend. wbo are now clean and don't write very good music anymore.

Most Canadisn music industry insiders had figured Bergmann's major-label debut on PolyGram in 1981 would launch his career. However, despite impressive reviews and widespread airplay of its three videes on the national video service Much Music, the album flopped, selling 7.600 units, secording to David Freeman, VP of publicity and promotion at Mercury/Polydor. When Mercury/Polydor dropped

When Mercury/Polydor dropped Bergmann, and he parted ways with veteran Canadian manager Sam Feldman six months later, Bergmann's career spiraled once more. Armed with a couple of guitars and a few bus tickets, be made a major cross-country tour in 1992 with Canadian bands Bootsauce and Sons Of Freedom, traveling by

and Sons Of Freedom, traveling by Greyhound from gig to gig. "It's always disappointing to be without a record label because it gives you a legitimacy," says Bergmann. "It's like baving a security blanket"

Bergman's deal with Sony Music Entertainment (Canada) came about through his pairing with the Nell Young song "Prisoners Of Rock" in Roll" for the company's charity album "Borrowed Tunes. A Tribute To Nell Young." Impressed Tribute To Nell Young. Impressed the pairing with the company's in-house students of the pairing with the

"We banged off [demoes] of five songs, 'Beatles in Hollywood,' Buried Alive,' 'Stop The Time,' 'In Between,' and 'I Told You So,' [which is not on the album] and off we went," says Bergmann. "The demo sessions of 'Beatles In Hollywood'

actually made it to the album."
Explaining his decision to sign
the problematic Bergmann, when
other labels steered away, Rots
says, "Art deserves to be heard,
He's the real thing. He's on top of
things right now, and I bope we can
make another record with him."
Produced by Chris Wardman

Produced by Chris Wardman, who produced Bergmann's two precious albums, "What Fresh Hell Is This?" was recorded in two weeks in Sony's studio, followed by a week of mixing.

About the album's centerpiece, "Beatles In Alloywood," Bergmann says, "In the song, I'm talking about being a youth strumming the broom and singing along with Beatlessongs. All you needed after that was a couple of amps and a basement or recromown. The song is about playing music and not even needing a shopek! If you want to keep it up the weird music industry shit you run into."

In "Contract," the album's first single, Bergmann, quoting Iggy Pop and the Bay City Rollers, rails against the general injustices of music industry contracts.

"I really can't understand how you can buy and sell music so it becomes a product," be says. "Freviously, I've load half or three-quarters of my publishing just to get a piece of me. I have a manager, per riod. However, if I make more you this album, there will be people showing up with [past) bills. But they've promised not to until I'm doing OK."

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Glass Tower, Normaczi Rocceta, along with Alatesic Classics and WEA, nocestly stagled air heater was all Tower Roccets in Anothern New York is toke of the February release of "Yorono Quarter Reforms Philip Glass: "In the front row, from Int., and class: Double Hamping, with Perbina Philip Glass: "In the front row, from Int., and cover staff Fernanciac Clarents. In the back row, from Int., are Pere Clarey, VP of marketing, Normach Yoron Language and Pere Clarey, VP of marketing, Normach Yoron Language and Pere Clarey, VP of marketing, Normach Yoron Language and Pere Clarey, VP of marketing, Normach Yoron Language and Pere Clarey, VP of marketing, Normach Yoron Language and Pere Clarey, VP of marketing, Normach Pere Clarey, VP of marketing, Normach Pere Clarey, VP of marketing, Normach Pere Clarey, VP of Marketing, and Pere III and VP of Word Word Pere Pere Pere Pere III and VP of Word Word Pere Pere Pere Pere III and VP of Word Word Pere Pere Pere Pere III and VP of Word Word Pere Pere Pere III and VP of Word Word Pere Pere III and VP of Word Word Pere Pere III and VP of Word Word Pere III and Pere III and VP of Word Word Pere III and Pere III and VP of Word Word Pere III and Pere III and VP of Word Word Pere III and Pere III and VP of Word Word Pere III and VP of Word Pere III and VP of Word Word

Labels OK Source-Tagging Tests *RIAA Accepts NARM's CD-Only Proposal*

■ BY DON JEFFREY

SAN DIEGO—Reacting to the National Assn. of Recording Merchandisers' new stand on applying anti-theft tags to compact discs, the major record companies have agreed to begin testing placement of acousto-magnetic tags on CDs at the point of manufacture.

The decision was announced at the NARM convention here after a meeting here between the Recording Industry Assn. of America and its members, the major music distribution companies. Scott Young, chairman of Where-

house Entertainment and NARM's outgoing president, told conventioners that the record companies' declasion represented "significant progress." He added, "I'm optimistic that by the end of the year source tags may actually begin being applied to some products."

The music companies had refused to accept NARM's previous recommendation of acousto-magnetic technology because they said it degraded the sound quality of sudiocassettes. Stuck in a stalemate, NARM agreed to change its criteria and move for the application of the tags on CDs only. The RIAA was voting on NARM's latest recommendation.

But the agreement by the record companies is only to test the feasibility of adding electronic article security (EAS) tags at the point of manufacture. If they decide that sourcetagging does not disrupt manufacturing and productivity, Young's opti-

mism could be justified.

The costs of source-tagging will likely be passed on to retailers, who already are suffering from extreme margin pressure. But source-tagging will reduce retailers' costs of applying the tags themselves at their distributions.

However, some industry sources say record companies are still concerned about the legality of accepting NARM's recommendation of one company's technology over that of other companies'. The acousto-magnetic system has been developed and marketed by Sensormstic Electron-

In addition, some big retailers have been using other technologies, such as that developed by Checkpoint Systems, and they object to moves that would make their security systems incompatible with record company tagring.

The tone of the debate was set durng the opening, keynote speech by Jack Eugster, chairman of the Musicland Group, who said, prior to the record companies' decision to begin testing: "In 1985, while president of NARM, I established an EAS committee to investigate source-tagging of CDs, tapes, and movies. How sad and somewhat embarrassing, that 10 years later nothing has been accomplished. The NARM committee has recently removed tape from the EAS source-tagging criteria. Now remaining objections should be resolved. Please don't put up flak. Let's get on with it."

Retailers Look Into Multimedia's Future But Questions Remain About Enhanced CDs, CD-ROMs

■ BY SUSAN NUNZIATA a suggested list price of about \$20. Ac-

SAN DIEGO—In his keynote speech at the National ass. or Recording Merchandisers convention here, Muschand Greup enhairman Jack Eugster suggested that the trude group change its name to the National Ass. or Media Merchandisers. "Retailers increasingly sell music, video, CD-ROM, books, and computer software,"

Indeed, enhanced CDs and CD-ROMs were evident throughout the convention as promotional tools of majors and indies alike, but questions remained about their role and placement at retail.

Hilary Rosen, president/COO of the Recording Industry Asan. of America, announced plans for the introduction of a rmilliable CO Plan sampler designed a rmilliable CO Plan sampler designed hanced-CD standard. Sources expect that standard to be finalized within 60-90 days, with the sampler to follow. In the control of the control of the control of the multimodic panel Feb. 23, the same law for the control of the control of the control with the control of the control of the control of the same law feb. 24 the control of the control of the same same law feb. 24 the control of the control of the same feb. 24 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the control of the control of the same feb. 25 the control of the same feb. 25 the con

Rosen and there is interest in marlecting CD Plan title in jewel box on that they will fit into existing fetures on that they will fit into existing fetures. CD Plan is the industry's attempt at a single voluntary standard for the new preed of matio-visual discs that can be played like traditional music CDs on puter grapbies, music video, liner existing audio decks but offer computer grapbies, music video, liner notes, and other text when played on computers equipped with CD-ROM drives (Billionar), Oct. 28, 1984.

according to one source, the sampler

will have a suggested list price of about

Meanwhile, several companies are moving ahead with plans to release enhanced CDs. Michael Kushner, senior VP and GM with Philips' multimedia music division, announced that Island Records plans to release in May an enhanced CD featuring the Cranberries. It will include froe new tracks and have cording to Andrew Rauhauser, director of planning with PolyGram Group Distribution, the disc may use the CD Plas format if it is finalized in time. Otherwise, the title will utilize the enhanced-CD format used on two of the company's previous releases, created in confunction with Memphis-based Ar-

dent Recordings.

Ardent is also bringing enhancedCD technology to the contemporary
Christian market via a venture with
Forefront Records, which is distributed by EMI's Brentwood, Tennbased Christian music distribution

arm. Chordant Distribution Group.

Big Tent Revixal, is due in April, with
releases from Ardent artist Dans Ken
and Forefront artist Aunic Memoria
due later this year. According to Ardent director of engineering Patrick
Scholes, the titles will be price
"slightly more than" a regular audio

Navarre is also bringing an enhanced CD to market in the next two months. It will feature 10-second cuts of every John Tesh recording and four full-length, full-motion videos. According to Navarre president/CEO Eric Paulson, the title will be available at the same price as a regular CD.

the same price as a regular CD.

An enhanced-CD sampler was used as a promotional tool at NARM by Arista Records, while a new firm, Myriad, introduced a CD-ROM catalog of independent-label artists.

The Arista Interactive Magazine

Entertainment Experience, or AIMEE, offered current or upcoming releases by Sarah McLachhan, Annie Lennou, Boniel Raitt, Steeper, Curtis Sügers, T.LC, and the Real McCoy. The Clab Indee CD-ROM, from the Burbank, Calif.-based Myriad Entertainment, marked the debut of the company, which is owned by the company, which is owned by the Quitote Curp, parent company of CD replicater Dies Maradistrating file. The Projector Dies Maradistrating file. The Company of CD replicates the Statutores audio and delice of the Company of CD replicates that features audio and delice.

camples, is decimed as a sales tool for

record labels to distribute to retailers.

and features an order form that can be

filled out on computer and faxed or Emailed to a distributor.

"Labels can use these on a monthly or bimonthly basis as a sales tool," says Myriad president Sue Simone. She says that producing an initial disc costs about \$25,000-\$50,000 but that adding new material for future releases is relatively inexpensive. Commanies were also present at the

convention touting their CD-ROM distributions services (see story, page 60). In his Feb. 23 speech, Eugster said, Distributors - regularly wholesale [music, video, CD-ROM, books, and computer software]. And all of these products are coming together ... Our products, with similar demand for EDI, source-tagging, shipping, and packaging. "EDI, or Electronic Data Interchange, allows for paperless transmission of documents by resumanisms."

How CD Plus and other interactive products get distributed and racked in the music retail environment was a significant part of discussions about the technology.

"There are too many interactive products for the available shelf space," said Philips' Kushner at the multimedia panel, who questioned whether enhanced-CD titles should be racked separately from an artista' other work. "Our Granberries disc has five new tracks," be said. "That should be in the Cranberries section, not in a separate multimedia section." In a separate multimedia section, Navarrie's Paulson warned that since

Navarré's Paulson warned that since the market is in its infancy and sales are slow, retailers should use multimedia distributors who give backward protection for lack of sales. Eric Keil, buyer for the nine-store

Compact Disc World in South Plainfield, N.J., says the chain is carrying CD-ROM in two of its stores and sells 10-20 units per month. The company keeps its multimedia titles in freestanding displays and is "taking little baby steps" into the market, says Keil. "We don't want to jump in too deeply and have problems with returns," be

(Continued on page 57)

Sony Push, Star Power Drive 'Immortal Beloved' Success

BY CATHERINE APPLEFELD

Classical albums on occasion have been known to slip into the popular culture. However, the rapid rise on The Billboard 200 of Sony Classical's soundtrack to the Beethoven bio-fantasy "Immortal Beloved," which checks in at No. 63 for the week ending March 4, is no accident.

Beginning with a media blitt that involved its closest working relationship to date with sister Sony company Columbia Pictures, Sony Classical this fall embarked on a calculated marketing and promotional campaign aimed at exposing the compliation album and its A-team roster of artists to the broadest possible audience.

Appearances by the film's stars, Gary Oldman and Isabella Roseliton on "Today." The Late Show With David Letterman," and "Charlie Rose," as well as in magazines and newspapers, were complemented by interviews with soundtrack artists Yo-Yo Ma, Emanuel As, Murray Pership, conductor Sir Georg Solti, and

"We did step out from the very beginning with the belief that this was a winner," says David Weyner, Sony Classical VP of marketing and product management. "We arranged with the retailers real down-and-out hit positioning for the album, side by side with Pearl Jam, not ghetoized in the classical or soundtrack sections." To ensure a warm reception at re-

others

slick promotional kit that included film stills, photos of Oldman, Solti, and other artists during rehearsal, a video compilation, and other eye- and ear-catching materials. "We really went at retail with some terrific tools, including the video solicitation, to help them get the word out," publicity manager Sean O'Sullivan says.

The hunch proved correct. "Inmortal Beloved" opened Dec. 16— Beethoven's birthday—in Loa Angeles, San Francisco, and New York, and by the time the movie opened in more markets, album sales aiready were at 75,000, according to Weyner. "That is quite unique in our entire business, that you could have a seless when the movie is playing in only three cities."
"We saw instant retail activity in all "We saw instant retail activity in all

of our key markets," says Larry Golmsk, VPGM of Sony Classical, citing the Tower and Wherehouse chains as key early adopters. "And we began immediate communication with Columbia Pictures to identify new markets the movie was opening in, and we conveyed that information to our accounts so they would have stoken to the control of the cross-promotion."

Now the label is embarking on

Now the label is embarking on phase two of a campaign it believes will keep sales of the soundtrack, which remains at No. I on the Top (Continued on page 57)

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NARM Nuggets: Virgin Retail, Blockbuster Deal Off In U.S.

JUST GOT BACK: The National Assn. of Recording Merchandisers annual convention, as usual, was an overwhelming event. The confab, held Feb. 22-5 in San Diego, was a kaledoscope of artist performances, product presentations, parties, seminars, and meetings, leaving Track with lots to write about and plenty more to ponder.

On the retail front, Truck bears that the Blockbuster Entertainment/Vigin Retail alliance in the U.S. and Australia is no more. If you remember, Track reported that the two companies had already parted ways on the planned Virgin Megastore for Times Square in New York (Billbourd, Dec. 3, 1994). Blockbuster had owned 7% of the Virgin operation in the U.S. and Australia. So far, three Virgin stores have been opened in

the U.S., and another 10 are planned. In Europe, Blockbuster owns 50% of Virgin Retail, and sources indicate that the company may retain its stake

- there. Sources also suggest that in order to compensate Blockbaster for its investment in Virgin Retail, the Virgin Group would transfer the 10% conversity it still holds in Virgin Interestive Entertairment to Blockbaster. The Fort Lauderviale, Fla-based company already had sequired a 90% stake in Virgin Interactive, spending 285 million in 1894 in two separated deals. Track is unamer fany additional consideration will

by Ed Christman

change hands.
Virgin Retail executives at NARM declined to comment; Blockbuster executives didn't return calls seeking com-

A GOOD IDEA: One of the more interesting things discussed at the convention was an idea floated by EMI Music chairman Jim Fifield and EMI Records Group North America chair Charles Koppelman. At a private luncheon with about 10 of the nation's largest music accounts, the two EMI Music execs suggested an idea for a promotion. According to sources familiar with the meeting, the two proposed that the EMI family could package, say, four albums, presumably from superstar-level acts, in a single promotion that would be backed by millions of dollars in consumer advertising. In fact,

\$10 million was the figure thrown around at the meeting.

As part of that promotion, retailers and position to the featured albums, even though cooperative-advertising dollars would be absent from the promotion. Although only large accounts attended the meeting, the promotion, if it ever materialises, is intended to benefit all music

merchants, sources say.

One source familiar with the proposal saw it as a way for EMI to offset lingering bad feelings among music merchants over the McDorald's promotion. In that promotion, EMI packaged four acts—Garth Brooks, Tina Turner, Elton John, and Roxette—and sold some 12 million specially propared aloums to the fast-food chain at prices

way below normal wholesale costs.

The promotion was a success in terms of units moved, but music merchants attacked EMI and Cema, claiming the campaign devalued the price of music, among other complaints.

At NARM, during Friday night's Cema boat ride, Koppelman told Track that a number of ideas were discussed during the luncheon and that they were just that: ideas. He declined to comment further.

Another executive in a company under the EMI umbrella also sought to downplay the luncheon. He pointed out that in 1988 Fifield and Koppelman led a delegation of the company's label presidents to visit large accounts. He suggested that the NARM meeting was simply a continuation of that dialogue. But some of

those familiar
with the luncheon
say they believe
that its purpose
was to propose a
McDonald's-like
promotion that
would benefit music merchants and

stimulate discussion on how the promotion should be structured.

Furthermore, some of the more furthinking merchants and label excess see the idea as more than a way to simply excess intended it, the proposal started a minidebate at NARM. One merchant said, "At the heart of the proposal is a brave, new way to look at how advertising dellars are spent."

Over the past year, major-label marlecters have searched for new ways to market music. In addition to exploring direct sales, some are questioning the traditional retail tool. In particular, the effectiveness of how co-op-ad dollars are spert has come under the microscope, and not all label marketers are happy with what they see.

That situation has been aggravated by the price war. According to label and distribution executives, some music merchants, spurred by shrinking margins, have become much more aggressive in demanding co-op-ad dollars from manufacturers.

Says one distribution executive, "We really have to take a look at co-op-ad dollars. Some accounts use them in consumer-oriented advertising, but others barely advertise, and use them to boost

But a marketing executive at a major label doesn't even like it when accounts spend co-op dollars in consumer-oriented ask. He says, "Recently I saw a television commercial from one of the accounts, which festured an album from one of my artists. The commercial was atrocious I didn't like it that my album was advertised in it.

"As it stands now, we have no say over how co-op-ad dollars are spent. I'd much rather not give out co-op dollars and, instead, spend the money myself in creative ways to drive customers into

record stores to buy my albums."

Whether or not the EMI idea ever turns into a promotion, you can be sure that as the year moves forward, there will be plenty of discussions on how music is marketed.



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So get Goofy! A Goofy Morie soundtrack, that is – and watch your sales really TAKE OFF!



NARM Indie Show Is Scarce On People But Naughty By Nature, Other Acts Play On Anyway

THE INDEPENDENT product presentation Feb. 23 at the National Assn. of Recording Merchandisers Convention in San Diego was one of the better sessions mounted at NARM this year, while some of the confab's labe get-togethers were overextended yawns, the indifferent production of the confab's label get-togethers were overextended yawns, the indifferent production of the confab's label groups briefly. Unfortunity is underly underly the confab's label groups to the confab's label groups to the confab's label groups and the confab's label groups and the confab is a confab in the confab in t

nately, attendance was poor.
The hour-and-a-half set included
two zippy video compilations (archly
labeled with the FBI copyright warring, since film and TV clips were used
throughout with impunity) and concise performances by Rhythm Safari's regrouped Foreigner, Putumayo's hyperactive folke Laura
Love, Caliber's R&B love man
Howard Hewett, and Tommy Boy's

rap stars Naughty By Nature. To Naughty By Nature's great credit, the group played before the mear-empty house with considerable mear-enging house with considerable hards to their feet with full-force versions of "O.P.P." and "Hip Hop Horay" and material from the group's forthcoming allows. "Forevery 8 Fundamental Property 1 and 1 and

have to."
So what was the problem? First.
So what was the problem? Sink So what was the problem? It is a must like the samual NAEM scholarship party, never known as one of the convention's hot-ticket events. Second, the sheence of food or drink and a 35-minute diely in starting the session factor. Third, and most dreadfully, the presentation was slotted in the middle of the vening, by which time many conventioneers were already essented at tables in nearby restau-

ratio in the possible to fill a room for an application presentation: BMG managed to do that Feb. 22, and all they had to do was by out an enormous spread of free food and bring in a circus carrival as a prelude to its live entertainment. (It should be pointed out that the result was the same Though BMG drew what must have been a couple of thousand, around 150 people hung on to watch Matthew Sweet climax the season.

Silverman was still steaming two days after the event. "It was days after the worst possible time," he said. Silverman, who has spearheaded three of the NARM indice presentations in the past, added, "Why would an inde-to be included in something when nobody's gonus see it? It was embraseing for my set. It's a sad thing, and NARM's gotta think about. There shouldn't be another independing the property of the pro

RAPPING WITH REP: Before NARM began, word was circulating that The REP Co. in Minneapolis was experiencing widespread changes in its sales force (which already saw the departure of sales VP Plp Smith for Distribution North America and the promotion of Jim Roppo to VP of



by Chris Morris

sales and marketing). So DI sat down in San Diego with REP president Rob Simonds to get an update.

Outlining the latest moves. Simonds said that Soutor rep Luise Monds raid that Soutor rep Luise Hufstader (wife of DNA sales VP John Ruch) was departing to start her own DNA-distributed jazz label; Seattle rep Thur Cray left to become West Coast manager for Laserlight. New Yesk rep Tim Montgermery split for a job moth Kech parted company with another New York sales staffer, Dave Nives. Bill Brownlee, REF sm mn in Knassa City, was sought for the Botton post, but will remain in KG as DNA's res.

"We're only actually eliminating one position in the field—in Kansas City," Simonds says. "There's not enough business to support that market... Without Rounder [which split from REP at the beginning of the year to go to DNA], it's even more

glaring."

New sales staffers now include
Anne Topka in Seattle (she moves
from Minneapolis) and former Hear
Music buyer Joyce Bruce in Boston.
REP is still interviewing to fill the
openings in New York.

Besides vacating the Kansas City market, REP is making other adjustments that will reflect the changing national retail picture: The distributor's Eastern sales director, Jim Thompson, will soon be relocating from Atlanta to Salem, Mass., home

of REP's key label, Rykodisc.
Clearly, loyalty to the Rounder
camp predicated some of the changes
at REP. But Simonds said that the
move of Rounder, which had accounted for 22% of REP's volume, to
DNA hasn't impacted sales negatively. He predicted an overall sales
increase of 5% in 1985.

Rounder's ext "changed the spread of the volume," Simonds added. "But Rykodisc alone is projecting a 50% sales increase, and that alone is three-quarters of the Rounder volume."

With such Rykodice acquisitions as the Frank Zaapa catalog (which the label is issuing in two massive releases in April and May) and the Granwaison label in land, Simonds said, "We're not being real aggressive to bring in more lines to replace the Rounder volume . . We were started by labels that wanted to maximize the sales of a handful of labels that have something in common."

DNA MOLECULES: John Ruch at DNA also reports some shuffling on the sales front. Beyond the addition of Bill Brownlee in Kansas City, Kenny Adams, formerly with Title Wave in Minneapolis, has been brought in to handle sales in Nashville, while Curt Swediow, formerly a BMG branch manager in New York, will now rep in Sacramento, Calif., acting as a liaison to Tower Records' parent, MTS.

WISE MAN RETURNS: DI was happy to learn that Robin Wise will be joining LA-based AVI in a sales and marketing capacity. Wise formerly operated Bayside Distribution, but departed the company following its purchase by MTS. At present, Wise will continue to work out of Northern California, but could relocate to LA. in the future. AVI is a relssue-oriented label that owns the Excello and Nash-

California, but could relocate to L.A. in the future. AVI is a reissue-oriented label that owns the Excello and Nashboro catalogs, distributes Bob (Continued on page 57)





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BILLBOARD MARCH 11, 1995

Blue Note's Stock Strengthened By Its Deep, Wide Variety

NORTH MIAMI REACH, Fla., "I love coming in on a Saturday, seeing a hip-hopper and a gospel fan and an older blues lover, hearing different languages—Haitian and Creole and Spanish. I like to see that work."

That is Bob Perry, owner of Blue Note Records, a music store whose wide variety and deep selection reflect the diversity of life in the Miami area. You might infer from the store's name that its stock in trade is jazz. Blue Note does feature much of that musicfrom hard-to-find imports by Max Roach to new releases from the young Turks. But there is a lot more than jazz. There's Latin, Included in this section are many imports, such as music by



bands that live and work in Cuba and record on national labels Egren and Artex. (The recordings are manufactured in and exported from other countries, so Blue Note isn't violating the embargo on Cuban products.) And there's gospel. In the past year, this genre has shown the biggest in-

crease in sales at Blue Note. Perry says he underwrites a gospel program on local radio, which he calls his most effective marketing tool. "Latin and gospel are the two bigges

friendly, talkative 46-year-old.

He is an unlikely Miamian, having

grown up in Portland, Maine. He has been in the music business for more than half his life At 17 he was working in a one-stop warehouse in Maine. He was also a promotion man for record companies like Arista, Ariola, WEA, and Warner Bros. for many years "Jerry Wexler hired me." he says with pride. He came to Miami in 1968, "got. hat sand in my shoes," and never left,

Ten years ago, after deciding he had had enough of promoting records, he heran to sell them in his first store. He opened Blue Note with \$2,500 and 3,000 records from his own collection plus another 2,000 bought from a Key West rasettling into his present space (which is shout two blocks from where he lives with his wife and 17-year-old daughter) five years ago. Blue Note occuries two of the three storefronts in a glass. wood, brick, and stucco building in a racially mixed, middle-class residential neighborhood about a 10-minute drive from Miami Beach, Within walking distance of the store are Spec's. Peaches. Blockbuster, and Coconuts stores. Perry calls it "Record Alley." But he doesn't view the chains as competitors "Let them slug it out," he says They're not even in the music busi-

The main store, called Blue Note Records, is 2,400 square feet and stocks urban, Latin, jazz, and gospel. The ad-jacent store, called Blue Note Rock'n'Roll, is an 1,100-square-foot former travel agency; it contains pop, rock, folk, country, and what Perry calls "origin stuff." Seven-inch singles are horo too

Perry is planning to take over the third storefront, now a restaurant, and use that 2,200-square-foot space to

ness. This is the business.

house his vinyl and jazz recordings. He also plans to erect a soundstage in the new space for in-store performances, which are a key element of his merchandising strategy. Recently, Was gave a show at midnight for 250 people. "I used to promote them in the '70s," Fats Domino and Bob Marley, Marley played records at Perry's house the weekend before he went to the hospital and was diagnosed with cancer. "I was amazed. He seemed fine. He was playing soccer in my backyard." One of Perry's prize possessions is a burlapwrapped promotional edition of "Rasta-Vibration" signed by Marley Perry is a true music lover and colle tor: He has about 11,000 recordings at

"I'm the luckiest guy in the world,"



Bob Perry, owner of Blue Note Records, shows one of his proud possessions: a signed special-edition album by Bob Marley. (Billboard

he says without seeming boastful. "I worked under the greatest record men in the business," dropping names like Wexler, Leonard Chess, Sid Nathan, and Henry Stone. Perry is sole owner of his store He

says he was approached about a year ago to sell, but he has "no desire" to do that, Last year, sales volume was close to \$750,000. This year, he expects to reach \$1 million. He's off to a good start: January sales were up 20%-25%

He is a man who never met a form he didn't like. Vinyl? "Great. I'm totally committed to it. People say it's coming back. With us, it never left." He recalls that a "guy from Paris bought \$400 worth of rare I.Ps bere "He adds "I trade a lot of stuff. Do shows, Trying to find rarities." Cassettes? "Huge, tre-mendous. We have deep, deep, deep catalog. This is Miami, You're always in

His inventory includes about 20,000 CDs, 10,000 cassettes, and about 25,000 vinyl recordings

Imports are a big part of his business. Last year, the biggest-selling im-port—400 units at \$19.98 each—was a Barry White compilation from Portu-gal, "Let The Music Play."

His new releases are bought from Jerry Bassin, the Miami-based one stop, and about 30 different distributors. The only major from which he buys direct now is Uni. But he says, T've got a good shot buying from WEA. I've got my fingers crossed. I pay c.o.d. a lot. Companies will give me terms.

As for used CDs, his inventory totals only about 150. He pays \$5 for a disc and sells it for \$8. "There are hundreds of used CDs stores in Mismi. I'm an independent deep catalog store

When he named his store Blue Note, he knew about the jazz label by that name. The label told him he could have the name so long as he did not release records under it. Recalling the pop success of the band US3 on the label last year he says. "Now wo're in young

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the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player, Billboard's Anniversary Issue charts the history of the music industry, as well as

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gospel category. (Billboard Photo)

Perry says. He hopes to persuade James Brown, whom he knows, to do an in-store when he comes to town. Perry enjoys visits from musical ce-

lebritles, who are increasingly finding Miami a good place to live and play. Jimmy Page came in a number of times while he was recording his latest album. A couple of weeks ago, Snoop Doggy Dog and Warren G dropped by on a

shopping spree Perry takes a visitor into his back office to look at his pride and joy: a private collection of vinyl recordings and posters, most of which are signed by the artists. Vintage records are on the



places prices on new releases (Billboard Photo)

Top Pop. Catalog Albums.

WKS ON	COMPILED FROM A NATIONAL SAMPLE OF RETAL STORE AND MICK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOLUTIONS CARE ARTIST. LARGE & HOMBEROISTRIBUTING LABEL ISUS, LIST PRICE.	UAST	WEEK
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	GREEN DAY 39/SMOOTH	_	5
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1		7	9
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1	JIMMY BUFFETT ▲' SONGS YOU KNOW BY HEART	14	11_
2	ENVA 42 WATERMARY	15	2_
1	REPRISE >6774/WARNER BROS. (10.96/15.96)	8	13
4	SUB FOR 34* (6.96/14.96)	18	14
3	JANIS JOPLIN &* GREATEST HITS COLUMBA 2/16 65 of 100 981 STEVE MILLER BAND &* GREATEST HITS	18	15
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1	EAGLES ▲** ELISTA GISEO 17 98/11 98) HOTEL CALIFORNIA	23	1
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1	CREEDENCE CLEARWATER REVIVAL A CHRONICLE VOL. 1 FANTASY 2* (LO 98/17.98)	24	23
3	YANNI ▲ DARE TO DREAM PRINTED IN SIC 82096 (10 9615 98)	12	24
1	THE DOORS A' BEST OF THE DOORS	26	25
:	ISLAND 842303 (9.9%) 3 (6)	29	8
	OFFSPRING IGNITION (PITAPH 86424* (9 00/15 98)	34	7
1	METALLICA ≜' RIDE THE LIGHTNING	36	8
1	EAGLES A' GREATEST HITS VOL. 2	31	18
1	PATSY CLINE A* GREATEST HITS	28	18
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1	FLEETWOOD MAC A GREATEST HITS	37	5
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į	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOLUME 1		17
1	CHICAGO A' GREATEST HITS 1982-1989	38	_
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	ALICE IN CHAINS A FACELIFT	30	13
-	CAROLE KING A* TAPESTRY	=	4
3	VIOLENT FEMMES A VIOLENT FEMMES	43	15
-	SURFACE BUT BEAD A 1 THE DEST OF SIXE PROMETRY OF SIXE	47	16
	WARREN BROS 2764 (1 96) 1 96) SOUNDTRACK AT TOP GUN		1
-		49	48
	CAPITOL 46446 (10.98/16.98)	46	19
2	SANTANA A' GREATEST HITS COLUMBIA 33050 (7.98 EQ:11.98)	- albu	50

of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion selers indicated by or bodyocours. A row connection for uses on 1 minute units, were manifestation of a numeral solvewing the symbol. Most alternal swillows on casestre and CD. "Asternis incides tweyt IP is available. Most tipe prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. in microstep past or present Heattenderic Etc. of 1995, Billiopard/BP Communications, and SoundScan, unications, and SoundScan, Inc.

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SONY PUSH, STAR POWER DRIVE 'IMMORTAL BELOVED' SUCCESS (Continued from page 53)

Classical Albums chart, strong throughout the year. "The record continues to grow on a weekly basis in almost every area of the U.S.," says Golinksi, adding that another sales surge likely will accompany the home

video release this summer. Congruent with its desire to keep "Immortal Beloved" in the popular eve. Sony Classical is shopping a three-minute music video which feetures samples of the various symphonies set to footage from the film and orchestra rehearsals, which it plans to take to MTV, VH1, MOR

Music, and local outlets. An aggressive advertising campaign kicked off Feb. 20, with spots on album alternative radio stations in eight major markets and selected broadcast and cable TV stations. Ads also will appear in such magazines as Rolling Stone, Entertainment Weekly, and the New Yorker.

Sony Classical also is tying in an interactive promotion with Sony Online on the Internet's World Wide Web and Hollywood Online, which can be found on commercial service America Online. Information about the soundtrack is available there, as is a contest in which participants state who Beethoven's "immortal beloved" would be if he were alive today. Five winners will receive copies of the soundtrack; the grand prize is a CD player.

With one calculated crossover success in its pocket, Sony Classical hones its heightened synergy with the Sony film division is a sign of things to come, "We hope this kind of project becomes less unusual beca it exactly fits part of our new A&R

INDEPENDENTS

(Continued from page 55) Keane's Del-Fi Records, and is licensing Sun Records material from owner Shelby Singleton.

LOWE POINT: It was possible to lose the music in the shuffle at NARM, but DI got a chance to bask in the magnificence of Nick Lowe at a DNA/Rounder-hosted event at the Chart House restaurant in San Diego. Lowe, who is currently touring the U.S., performed solo (on a borrowed guitar, after his own axe was wrecked in transit) and delighted 50 or so devoted fans with highlights from his current Upstart album, "The Impossible Bird," and such oldies as "What's So Funny Bout Peace, Love And Understanding?" It was the finest set we encountered in a full week of music.

MULTIMEDIA'S FUTURE (Continued from page 53)

Keil also stresses the importance of "plag-and-play," which means that con-sumers can take a title home and have it up and running in their systems without requiring complicated steps or

technical support. But Keil represents the kind of retailer that Eugster sees in NARM's future. "We want to get in on it, with all the CD-ROM drives being installed," says Keil. "Our company wants to be a full entertainment one-stop."

policy, which is to identify and even create soundtrack projects for films where the music plays a very large part, not just background," says Peter Gelb, Sony Classical USA president. "It is representative of the kind of work we bope to do with the motion picture company."

Gelb is producing for Sony Pictures the film "Voices From A Locked Room," based on the life of British composer Peter Warlock, Other recent Sony Classical soundtrack releases include "Little Women" and "Bullets Over Broadway."

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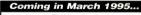
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BILLBOARD MARCH 11, 1995

oum Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

BETTER THAN EZRA

PRODUCER Dan Rethchild Elektra 81784 Trio's striking major-label debut (originally released on indie Swell) unearths band's Louisiana-heartland roots in swampy bass overtones, swatches of organ and violin, and a stark lyrical landscape. The good times roll most adamantly when band is flexing its considerable rock muscle behind potent, inventive melodies in aggressively catchy leadoff track "Good," already making major radio waves at modern rock, and seductive sparkler "In The Blood," which highlights a powerfully alluring vocal. Other ch on a prime set include "Teenager," Rosenlia," and "The Killer Inside."

MWOLL BOOKS

Yet another Minneapolis power-pop band delivers yet another knockout album of hook-heavy tunes. Hindu Rodeo is no Twin Cities clone, however, thanks to a distinctive lyrical voice colored by richly ironic burnor and musical proclivities that include eelectic country (theme song "Hindu Rodeo"), Beatles envy ("Chasing The Beatles"), and Marshall Crenshaw-brand hiss pop ("Bells & Whistles"). Other bright spots are popl rock jewel "Everything's Perfect" and way-cool, ragga-kissed "Retro Girl."

MIKE WATT Ball-Hog Or Tugboat? PROCUCER Mise Wat

A diszving, dazzling assemblage of 50-plus A diagying, diagrang assertionage of ob-piles rock musicians—Pearl Jam's Eddie Vedder, Nirvana's Dave Grohl, Soul Asylum's Dave Pirner, Beastie Boys' Adam Horovitz, Chili Peppers' Flea, and Lemonheads' Evan Dando, to name a random sampling—trade licks and vocals with veteran punk rock bassist/songwriter Mike Watt on a wild ride of an album. The former Minutement fIREHOSE leader lends his smoky vocal to two tracks, including hot lendoff number "Big Train," while Dando and Frank Black earry the load on other standout numbers "Piss-Bottle Man" and "Chinese Firedrill, respectively. It's a glorious grab haz

WEDS I YANK We'll Meet Again PRODUCER: Peter Dampsey

ANNE SHELTON

Of the two British vocal favorites, Vera Lynn is the more familiar to Americans who were pop faces during World War II and in the ensuing decades. However, Anne Shelton is the more remarkable in that she was in her early teens when she sang songs of longing to British soldiers and the public alike, displaying an uncanny maturity of voice and emotion. Lynn, in her mid-20s when she hit her neak, is certainly no slouch in the vocal department, and a shade more distinctive than Shelton. Both turned to contemporary pop songs of the day, drawing from British and American sources. Each disc contains a bounty of more than 75 minutes of mono lings, made in the late '30s to the early

R & B

CHRISTOPHER WILLIAMS

With deep, smoky vocals, artist's third album with deep, amony vocas, arons a tage about picks up where last left off—crooning romantic bliss. Executive-producing the album himself, balladeer blends a set that, explores traditional R&B ("Oh Girl" and "Never Stop"), hip-hop ("Lonely"), reggae

SPOTLIGHT



King

If lovely "Star" signaled a band to watch, Belly's brilliant follow-up marks the arrival of one that can't be ignored This harder-edged album is too damn good; it demands attention. From the opening guitar squawk of the effervescent, sticky-sweet "Puberty" ("covered in honey, showered in beer") to full-blown anthemic closer "Judas My Heart," "King" is a thoroughly arkable set, suffused with effortlessly catchy songs and endiquirky twists, Tanya Donelly & Co. have de themselves into a solid rock unit, and the new muscle shows on standouts such as first single "Now They'll Sleen," which mixes swirling They il Steep," which mixes swriting guitars and speeding rhythms to dizzying effect; buoyant "Red," which packs a walkop of a climax; and goth-tinged "Silverfish." Lyrically, Belly is also in a more powerful frame of minds just check out the seductive title track for example. Altogether excellent and exhibitation.

("Solidarity," featuring Papa San), and country-influenced realms ("Down On My Knees" and "We Don't Know How To Say Goodbye" Don't overlook the latter two because of their format-bending nature; they're definitely worthy of R&B/ mainstream, R&B/adult, and crossover

consideration RAP

DJ MAGIC MIKE Bass Dowl COUCERS: DJ Magic Mike & DJ Chief

First single from collection "Get On It Dog Gone It" is a bubbly cheek-shaker that's typical Miami-bass fare. But, with slower npos and more musicality, Mike (the guy seen scrutching in a recent Coca-Cola ercial) achieves advanced textural depth, incorporating elements of swing jazz, reggae, and hip-hop, while remaining firm in the rumbly base domain. With four gold- and one platinum-certified to his credit, artist has a solid core that should respo positively to this musically diverse set.

JAZZ

ERIC REED The Swing And I PRODUCER: Defleayo Marsalis

Newest traditional trio set from noted young jazzman Eric Reed is a bit of a mixed bag, ranging from the straight-ahead to the spiritual. Following in the distinguished succession of Wynton Marsalis pianists (Kenny Kirkland, Marcus Roberts), Reed comes on strong with the hard-hitting title cut, the funky gospel cadences of "Felix The Cat," the light Latin touch of "Healing Hand," and "The Gemini Sulte," which features light-fingered blues and double

SPOTLIGHT



JEWEL Pieces Of You PROCUCER, Ben Keith Atlantic 82700

A hypnotic vocal, alluring melodies, and lyrics that seem to seep, unedited and unabashed, straight from the soul combine to create a breathtaking debut and an intriguing addition to the neo-folk/pop canon. Twenty-year-old singer/ songwiter Jewel Kilcher is still rough around the edges, but she has the brashness of risk-taking, and that is also her strength. Songs such as burbling "I'm Sensitive" and captivating hate indictment "Pieces Of You" nimbly tread a line between naiveté and simple truth. The production by Neil Young yet. Ben Keith, mixing tracks recorded in a San Diego coffeehouse with some cut in the studio, is equally agile, maintaining as strong whiff of caffeine along with a light professional sheen. "Who Will Save Your Soul," with its soaring chorus, is the most fully polished gem.

time belop. Also includes "Let's Go Into The time broop, also includes "Let's or into the House Of The Lord," a contemporary gospel tune sung by Eddie Bailey, and Ahmad Jamal's "Ahmad" Blues."

★ DANNA & CLEMENT Horth Of Nagars PRODUCER: Mythael Danna & Tim Clement Hearts Of Space 11049

It doesn't get more elegise than Danza & Clement's reflections on their Canadian landscapes. A longtime duo in the world of contemporary instrumental music, they've crafted an album of buunting melodies with judicious use of environmental sounds. Satie

NEW AGE

VITAL REISSUES.

ROY AYERS Evolution: The Polyder Anthology COMPILATION PRODUCER; Harry W. Polyder 31452 7054

THE LB.'S Funky Good Time: The Anthology

OMPLATION PRODUCER blyder 31452 7094

Just as interest in acid jazz is bubbling up again in earnest, Polydor issues two new titles in its superb Chronicles series that tap directly into the '70s funk/jazz sourc Both releases are two-disc sets, packaged in slipeases along with detailed booklets containing photographs and complete biographical sketches, "Evolution" packs in 31 digitally remastered tracks culled from the celebrated vibint/singer/ producer's amazing 12-year, 20-album rus at Polydor, including "Everybody Loves The Sunshine" and "Get On Up, Get On Down." "Funky Good Time" takes the same sweeping look at the J.B.'s, arguably James Brown's "baddest" backing band. featuring leader Fred Wesley and Maco Parker. Included among this set's 30 stered cuts are a number of rare B-



Safe + Sound

Profile 1462

On his third longplayer, artist displays more potent, phallocentric poetics over mellifluous mood music. But as he ridea the salacious vibe, dropping lines like "I got the stamina of a horse," he also finds time to discuss his nost and dis rivals and former pals like MC Eith and AMG. Quik's offorts, which use the '70s funk of such artists as Brass Construction, Zapp, and Parliament as reference noints, most the challenge of elevating g-fonk to virtuosity.

like piano melodies linger in the air acre sylvan synthesizers on "Cootes Paradise." On "Crawford Lake," Kim Deschamps from Blue Rodeo hangs his pedal-steel guitar glissandos over a cloud of atmosphere Probing areas of pure space and mood, at others wallowing in dark ruminations, Canada has rerely sounded so mysterious

WORLD MUSIC

WIFTER DIDE NO IN

A Senegalene korn player now tiving and teaching in the U.S., Vieux Diop possesses innate skill for playing in and expanding African folk styles. In a sweet set marked by gentle, almost soft-spoken vocals (and oth backing choruses), highlights include the sharp West African books of "Lee," the bracing, uptempo pace of "Jarabi," the English-ianguage Afro-pop of "Banana," and R&B crossover "Jem," which should strike a chord with fans of kora king Mory Kante.

sides and such other gems as a previously

unreleased live version of "Gimme Som-

More" recorded at the Apollo in 1972.

JOHNNY SHINES WITH BIG WALTER HORTON

The spiritual precursor to current labels like Fat Possum, Pete Welding's

underrecorded artists and styles. Part of a

reissued by Hightone, this effort by singer

series of classic Testament albums being

guitarist Johnny Shines rocks fiercely. Shines, one of the last bluesmen with a

unbridled electric combo that also spotlights Big Walter Horton's howling

irret link to Robert Johnson, fronts an

albums by country blues that Jack Owens

planist Otis Spann, as well as fascinating Delta and Chicago blues compilations.

and Bud Spires, bottleneck virtuoso Robert Nighthawk, and Muddy Waters

ica. To eventually number nearly 30 titles, the series includes other excell

Testament Records helped further the blace tradition in the '60s by documen

LATIN

BARRIO BOYZZ Una Vez Más

PRODUCER IS C. Porter EMI Later 32492

Label's spirited support of smooth Nuyoriean vocal quintet for the past two years should bear fruit with this seamlessly produced popisoul package. Chagging titular, first single is a guaranteed se along with embraceable, slower-paced love songs "Tu Sourisa" and "Triste Y Solo," plus toe-tapping entry "No Me Dejes."

ALVARO TORRES

PRODUCERS Alvero Torres, Victor Torres EMI Later 30638

Album's title track, a powerful leadoff single about nostalgia for one's homeland, serves notice that this gifted Salvadoran is poised to elevate his profile as a recording artist to per with his exulted reputation as a ongwriter. Singing with soulful fervor and unswerving conviction. Torres skillfully nevigates his light baritone through a hitherto-unseen diverse musical palate, ranging from his patented urgent balladry ("Por Ti, Todo"), to peppy reggae ("Tù Te Lo Pierdes"), to bouncing pop'dance ("Ay

COUNTRY

NOAH GORDON I Need & Break PRODUCER Steve Gibson Patrict COP-0777-7-81221-2-8

This album's opening cut, "One Quarter At A Time," may leave you with the impression that Gordon is yet another honly-tonk protender. Hang in there. The depth of the songs increases as you get deeper into this suspicious debut. With a backwoods country roice and a real knack for a strong hillbilly hook (he co-wrote every song here), Gordon is a force to be reckoned with. Irresistible uptempo numbers like "The Blue Pages" and the title song are balanced nicely by tear-stained ballads like "Even Roses Have Thorns." There's plenty of count newcomers who need a break, Gordon deserves one.

GOSPEL

Great Langths
PRODUCER Javanie Lan Sions
Vires \$1452

PFR

Consisting of Joel Hanson, Patrick Andrew, and Mark Nash, PFR (formerly Pray For Rain) has rapidly gained a reputation as one of Christian music's most innovative groups. On their third release, the Minnesota natives once again serve up a collection of edgy pop rock that showcases their talents as songwriters and musicisms. Highlights include "The Love I Know," a soulful ballad; "Trials Turned To Gold," a buoyant romp; the title cut, a pop number with an infectious hook; and "Life Goes On," a slow, pretty tune with an uplifting message. Label's parent, EMI, plans a big push in the European market, a justifiable effort given the high market, a justifiable effort given the high artistic caliber of "Great Lengths."

CONTEMPORARY CHRISTIAN MICHAEL O'BRIEN PRODUCERS Paul Mills & Bryon Lance Bennen 844)8-4049

A Mismi native with a penchant for catchy.

A Mann teatre with a penchast for catchy upterpope, O'Briem makes an assignious debut with this collection of positive turns to the hea a strong, delaw vide and pate the bas a strong, delaw vide and pate to good use on emergetic turne like "Nothing's Goma Turn Me Arcund" and "Let Let Stand Tall." The project also beasts several great ballaks—"Brief To You," "Free Again," and "Mirracle Of Greec," a deale with a proper of the standard of the continuous and the contin

SOTURED, Research gas are view referre to general countries and the second of the seco

Single Reviews

POP

ELTON JOHN Believe (4-43) P ELTON JOHN Belleve (4-43)
PRODUCES Greg Penny, Elton John
WRITERS: E. John, Tayon
PUBLISHERS: William A. Bong, PRS, HanlaWB, ASCAP
Rockel/black 8951 (consette smale)

The chemistry between John and produ Greg Penny, who has belined hits by k.d. istakable. Together, they ha lang, is unmiscausine, rogeoner, over more constructed a lash, majestic power balled that sours with an appealing blend of quasi symphonic strings, assertive rock guitars, and quietly honky-tonk piano lines. And John's voice remains a unique tool of heart and passion. Factor in the sone's souny "I we" lyrical slant, and you ha the recipe for a pop and AC smash that will ouickly connect with fans of the singer's recent Oscar-nominated "Lion King" output. From the new album, "Made In England."

REAL McCOY Run Away (4 02) PRODUCERS Freshins & the Berman Brothers WRITERS: J. Wird, Quickmar, D. Jegistza PUBLISHER: Maximum Songs REMODERS: Jay W., Quickmix Aristo 2006 (clo BMS) (cassette single)

Follow-up to the certified platinum "Another Follow-up to the certified plantarm "Amounce Night" does not tumper with the European dance act's winning (and much-copied) formula of bouncy hi-NRG rhythms, topped with throaty male rapping and female chirping at the chorus. Single has already began to eather deserved similar from a number of crossover and top 40 stations on import—its domestic release almost guarantees instant success

LUTHER VANDROSS Love The One You're With

CLASI
PECOUCERS Walter Afenasiell, Lither Vandrois.
WEITER S. Solls
PUBLISHERS: Gold Helsyllimo, ASCAP
REMIRERS: Gold Helsyllimo, ASCAP
REMIRERS: Cony Rooney, Mark Morales, Joe Nico
LVElpic 77754 Iob Sonyl Consiste single! Vandross has already received a Grammy nomination for his gospel/pop spin of this classic Stephen Stills composition. Backed by funky organ grinding and a whooping choir Vandrous delivers a performance that is on par with his best vocal work. The original mix of this single could easily revive top 40 radio interest in his recent "Songs" set of covers, while the chugging, hip-hop-derived remix by Cory Rooney and Mark Morales may entire urbanites to the party, too.

NATE DOGG One More Day (3.58)

COLICER Det Nigge Dez STEER Nate Doug BLISHERS SugeWILLASCAP oth Rew/Intercope 6110 (cassette single) Mixed by Dr. Dre, this has got to be one of the most unconventional tracks in the gangsta genre. Not quite rap, this slow funk ballad is a sure shot to cross over to top 40. Laid-back rhythms collide with the gangsta lyrics, which detail a typical day of life in the ghetto. From the double-platinum "Murder Was The Case" soundtrack.

* INDIGO GIRLS Power Of Love (4 50)

WRITER E Salers
PUBLISHERS EMI-Virgo/Godhap, BMI
Epic 6886 (c/o Sony) (cassette single) Literate, endlessly charming acoustic-pop duo has deserved a serious crack at mainstream radio success for years. This single, featured on both their own "Swamp Ophelia" opus and the hot "Boys On The Side" soundtrack, is their best bet to date Emily Saliers' poetic examination of a well worn relationship is dead-on, voiced with a dusky soprano that soothes and invites repeated plays. A well-measured repeated plays. A wea-measur arrangement of delicate percu nicas, and partner Amy Ray's winsome harmonies is a true delight. Not to

* STONE TEMPLE PILOTS Pretty Penny (3:42) PRODUCER, not listed
WESTER not listed
PUBLISHER not listed
PUBLISHER not listed
Adjustic 6102 (cassette single)

Latest offering from "Purple" displays the band in a pleasant acoustic setting that allows the listener to truly enjoy the group's

somewhat underrated talent for solid songwriting. The track's sparse, airy presentation also provides a reminder of the Pilots' considerable vocal and instrumental skills. Not a new one for album rockers, but a potential hit at top 40 and adult alternative formate

BELLY Now They'll Sleep (3.13) TO BELLET HOW THEY IS DIRECT (ST. 1) PRODUCER Gyn Johns WRITERS T Gornan, T Donelly PUBLISHERS Sow DoySongs Of PolyGramMercer Street.

Reprise 17938 (c/o Warner Bros.) (cassette single) The first track released from Belly's much touted sophomore album, "King," is a real eye-opener. The harmonious union of racing rhythms, swirling guitars, and poignant byrics has already impressed modern rock programmers, who quickly embraced it. w, it is time for popsters to follow suit. Don't sleep on it.

THE JERKY ROYS Club leeky (4 OD) RODUCER not Inted RITER not Inted JRLEHER not Inted EMOER Dramie Cassans Hect 37 (cassette single)

Fans of the above resolutors are served a montage of comedic bits on this lumpy dance/pop item, which is designed to further each in on the duc's recent movie success Club DJs may find Charlie Cassanova's grooves quite credible and useful, while populers may find the novelty of salty phony

calls still worth a giorde or two. NADIME RENEE Never Say No. (4.5%) PRINCER M Portuodo
PUBLISHER GNL/16-ster, BM
REMIXERS Dan Warren, Dann
Backstage 3007 (CD single)

Pop ingreuse takes a second stab at radio with a midtempo shuffler that relies heavily on her shility to add death to fairly simple ords of love. The cute, sing-along ch adds sounk to a track that could use a little more energy. Still, Renee has a pleasant voice and a budding style that merit

R & B

ZHANE You're Sorry Now (4-03) PRODUCERS Naughly By Nature WRITER not listed PUBLISHERS 9th Town/Naughly, ASCAP Melawa 1197 (c) PGD) (cassette single) Though several cuts deen into its debut disc. you would not know it by the fresh quality of this razor-sharp R&B cut. A fierce funk texture shields a harmonious shell of soul, filled with sexy beats and slinky rhythms

LO-KEY Good Ole Fashion Love (4-00) PRODUCES Lance Alexander, Per IT WRITERS J. Herns IRI, T. Levis PUBLISHES J. Herns IRI, T. Levis PUBLISHES J. Herns IRI, T. Levis PUBLISHES POR Tyme Tunes/New Perspective, ASCAP Perspective 8463 (ob PGO) ICD single) Male quartet continues its bid for much-

NEW & NOTEWORTHY FUN FACTORY Close To You (3:35)

PRODUCER: Positive Groove WRITERS, B. Ans. R. Kennelbauer, T. Cothura, R.

Hardson PUBLISHER- LR REMOZII: Poullie Groove Pub-edel 1117 (clo Atlantic) (cassette skigle) With early active play at pop and crossover radio stations in Chicago New Orleans, and Misani, among rous others, this slick dance/pop ditty is primed for a national breakthrough. There is not one new idea on this unabashedly gleeful twirler, but this coed vocal quartet executes familiar ideas with contagiou energy. By the end of this toe-tapper, you will be singing along with the chorus as if it were second nature—the mark of a real bit. Watch for it

deserved urban approval with a seductive R&B ballad that contrasts rigid percussion with pillowy vocal harmonies. Tune penned by Jimmy Jam & Terry Lewis is wrapped with playfully romantic prose and a winding melody that climaxes at the chorus with a funk flourish. This is easily the set's most appealing single to date Programmers are advised to give this one

N.T.C. Saving My Luv 4 You (3 54) PUBLISHERS NILL MCT OL ICO single?

The line of harmonizing doo hoppers geta longer every day. This clique can blend and flow with the best of 'em, and they make the most of a formulaic pop/funk sbuffler that is designed to fit into several formats. Folks who want to venture beyond major-label acts would have a fine time with this one, though the art will need a stronger and more distinctive song to draw a widespread audience. Contact: 800-

COUNTRY PATTY LOVELESS You Don't Even Know Who

I Am (1-57)
PRODUCER Entory Gordy Jr
WRITER G. Peters
PUBLISHERS Sony Cross Keys Purple Crayon, ASCAP
Egic 77458 (clo Sony) 17-inch single) In recent times. Loveless has specialized in this type of "serious" balladry. Her peerless voice is placed front and center of a sparsely produced, mandolin-and-guitardriven track. It's a simple formula great singer with a good song—and it's working well for Loveless

FLACO JIMENEZ Jealous Heart (3 13)

PRODUCER BIT Halverson WRITER J. L. Carson PUBLISHER: Acut Rose, BMT Annta 2799 (cto BMG) Www. A south-of-the-border Tex-Mex shuffle with bilingual vocals shared by Jimenez

and label mate Radney Foster Jimeney's fleet-fingered accordion work adds a little grit to the proceedings, a welcome respi from the slick production that currently minstes the country music mainstream LISA BROKOP One Of Those Nights (3-34)

PRODUCER Jery Cristrifield
WRITERS C. Twitty, T. Seals
PUBLISHERS, Warrer-Tampisne(Sony Tree, BMI
Patriet 79077 (7-inch single) Brokop is barely into her 20s, but she is already one beck of a song stylist. Words like "sultry" and "smoky" quickly spring to mind when attempting to describe this bedroom ballad. Her precocious vocal work deftly holds this single together.

JOHN BUNZOW Easy As One, Two, Three (3-39) PRODUCER Pete Anderson WRITER J Bussiew PUBLISHER EMI-Blackwood, BM Liberty 79056 (cm Carnel ICD per

Buddy Holly meets the O'Kanes on this newcomer's fresh-sounding debut single. Bunzow plays it simple, but keepe things interesting by throwing some nifty chordchange curves. The whole thing is wrapped up nicely in the crystalline country/pop production of Dwight Yoakam's producer, Pete Anderson.

DANCE TECHNOTRONIC Move It (To The Rhythm)

(III.1)
PRODUCCRS Jo Bogsen, Panick DeMeyer
WEITERS J. Begent, P. DeMeyer
PUBLISHERS: Colleges, EMINADA PEMWatenmerk/SMC Rogers, ACOM, ROWER Philip Demien
EMIKER Philip Demien
EMIKER Philip Demien
(12-inch single)

The act that once urged punters to "pump up the jam" several years ago returns with a similarly styled anthem. Once again. rapper Ya Kid K is front and center, aggressively spewing commands amid a storm of Euro-smart, hi-NRG rhythms nanda amid a that postproducer Phillip Damien has

PICKS (b) - New releases with the greatest chart potential CRITICS CHOCE (*) New releases, regardless of potential chart action, which the reverser highly recommends because of their musical must. NEW AND NOTEWORTHY! Highlights new and developing acts worthy of inferior. Classific variety of the property of the prope

tweaked into an appropriately forceful house mover. Single is a strong bet for mainstream club acceptance, with all eigns pointing toward an active tenure at crossover radio. From the forthcoming album, "Recall."

A C MOUTH MUSIC Move On (4.20)

Kate Bush meets Enigma on this ethereal hip-hop rhapsody. Unearthly vocals soar over an unyielding beat, while dreaminducing synthesizer fills float seamlessly through this celestial sonic journey. The real adventure is finding a radio station beave enough to play it

JOSHUA KADISON Beau's All Night Radio Love Line 13.599 PRODUCER not listed

UELISHER not listed BK/EMI 4123 (n)o Cemal ICD commol-

Latest single from Kadison's "Painted Desert Serenade" is another of his sweetly sensitive storytelling ballads, recounting a love that has come and come Cost in a mold of softly rolling piano lines and delicately bluesy guitar licks. Kadison continues to charm with an easy-going vocal style that gives his tales an engaging warmth. A lovely addition to adultoriented pop stations. TOMMY IAMES Glos II All La COL

PRODUCERS Tommy James, Jimmy "W WRITER T, James PUBLISHER Tommy James Songs, BMI Aura 2020 (CD single) West Window "Crystal Blue Persuasion" and "Crim

The voice behind such timeless tunes as & Clover" sounds as youthful as ever. He works up an admirable sweat on this jangly pop/rocker, which is framed by a headbobbin' guitar/drum attack and a totally tasty chorus. Single will have grown-ups nostalgic for the good old days. while maybe making a new friend or two among open-minded kids. Contact: 212-253-9632.

ROCKTRACKS

SKID ROW My Fremy (3-30) ARODUCER Bob Rock WRITERS Affuso, Bolan, Hill PUBLISHER Words, ASCAP Atlantic 6113 (cassette single)

Hard-rock outfit previews its fourth with a typically erunchy sensory assault replete with confrontational lyrics and blistering guitar work, Producer Bob Rock has done a fine job of focusing Sebastian Bach's snarling vocals, while surrounding him with the band's increasingly agile playing. Tucked beneath the noise is a hook that will keep album rock formats cooking, though the kids will only care that it kicks ass.

LOVE BATTERY Fuzz Factory (3-32) PRODUCERS: Bruce Calder, Love Bassery WRITERS: Love Battery, R. Nine Publ. ISHCRS: Excellent Main Street/Adiso/PolyGram International, ISCAP Atlas 1572 (CD single)

Let the psychedelic rock revolution begin again! Love Battery seems eager to revive the genre with a '90s slant in this spiraling track. Lazy vocals skim through a shrill cell of solid guitar riffs, as bleary lyrics and bleeding rock rhythms form a bastion of mind-altering bliss. Drop in.

MONSTER MAGNET Negasonic Teenage Warhead PRODUCERS Dave Wyndorf, Steve Rosenthal

WRITER O Wyndorf PUBLISHERS Buil God/Songs Of PolyGram, BMI ABM 8402 (oto PGC) (CD single) Monster Magnet likes it loud, as it consistently produces music that is satisfying to the mind and potentially damaging to the ear. That is modern

minded, rancous rock for va! An idle opening soon launches into a supersonic onslaught of loud, compelling guitar action. Also investigate the bonus cuta,
"E-lines This" and "Third Alternative"

HAPPY BUNNY Home (3:21)

PRODUCER not listed
WRITER not listed
PUBLISHER not listed
Chickenhead DI (7-inch single) Do not expect cute, disposable pop from the misleadingly cute name Happy
Bunny. This Boston-based rock quartet delivers a mature sound that is characterized by solld guitar playing and competent songwriting. Vocalist Jim Horan's rough-edged delivery is reminiscent of Richard Butler of the Psychedelic Furs. Contact: 25 Wiltshire Road, Brighton, Mass. 02135.

* KEVIN SALEM WII 13-390 PRODUCER Não Bolas WRITER K Salem PUBLISHER not histed Readnamer 101 (CD single)

Salem is eitting at the threshold of what could be radio success to match the critical acclaim that has been bestowed upon his fine album, "Soma City." His knack for penning lyrics that are both intelligent and emotionally charged is scored by hard-hitting guitar rock underscored by nard-nitting gustar roc that is equally skilled and cathartic. A must for all brands of rock radio.

MOLLY'S MAKE BELIEVE No One Wants Me too

timing listed)
PROOLICER Jon Kay
Vett TER: J. Kay
PUBLISHER not listed
Melly D1 (cassette single) Atlanta-based singer/songwriter makes a promising debut with a tune sosked in despondent prose with bouncy acoustic pop strumming. The initial contrast is anneonristely startling though the track's unusual blend eventually finds a middle ground in the listener's brain. allowing for maximum lyrical impact. A crafty effort that deserves a chance at college and modern rock radio. Contact 404-525-4239.

RAP

III AL SKRATCH CHIEWIN THE CO. O.

PRODUCERS The LG Expenence, Londer WRITERS AL III, LG, Tony P PUBLISHER not listed Mercury 1400 (do PolyGram) (mass-cassette single) Ill Al Skratch kicks out the jam, laying a rock-solid path for the scrupulous sounds of the street. The radio remix adds a lumbering bassline to the already waffling backbeat. Bits of raggamuffin and bravado rapping blend together to mold an eccentric, shining track to chill

SOMA Causin' Mass Hysteria (no timing listed) SOMA Causer Mass Hysteria (no brining Istael)
PRODUCER, The Southnan
WRITERS C Spalaro, P. Strohmon
PUBLISHERS Forever Large, (NA), This Isn'i Even Music,
ASCAP
ASCAP
Apex 11101 (cassette single)

With his rough and raunchy style, Soma is sure to stir up some trouble with this gritty atreet-core rap. Some interesting beats almost make up for the juvenile lyrics, which will make the women source and the men reach for the rewind itton. This sure ain't Shakespeare. Contact: 215-245-0772

EXTREME REALITY The Message (3-42)
PRODUCENS MenD4LF, Diogenes, The Wizzard Of W.C.
WRITERS D. Shipp, MarkD4LF
PUBLISHER not inted
Mercal Tip 001 (CD single)

Rapper makes an earnest plea for HIV and AIDS education on a jazzy hip-hop track that borrows its hook from Pink Flood's "Another Brick In The Wall Well-educated listeners will find this single overly simplistic, though it is a fine primer for the uninformed. Any effort to spread correct information is well worth making. Contact: 702-433-8946.

BILLBOARD MARCH 11 1995

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The Enter*Active File

Music Distrib Plans Move Into CD-ROM

SAN DIEGO-Essex Entertainment, a distributor of midline and budget CDs, is looking to apply its music business experience to the interactive market

The Englewood Cliffs, N.J.based company announced its first slate of 50 budget-priced CD-ROM titles at the National Asan. of Recording Merchandisers convention here Feb. 22-25. The product will be handled by ESX Inter active Media, which was formed by Essex late last year. ESX provides retailers with freestanding displays of CD-ROM

with suggested retail prices of \$9.99-\$14.99. Most of the titles are designed for use

with Microsoft Windows, al-though many are hybrids that are designed to play on either IBM PC-compatible or Mac-

intosh computer systems According to Richard Greener. managing partner of ESX Interac tive, the company's six technical staffers screen all titles for ease of use so that they will require little tions also are packaged with each

The first 50 titles include "MIDI Classics," a collection of 64 popular classical music selections in MIDI and FM synthesis formats for use with Windows and other MIDI applications, and comedian Dennis Miller's "That's News To Me" and "That's Geek To Me" on Sanctuary Woods, ESX also has licensed 12 titles from Multicom and material from some 30 smaller

The company also packages 10 CD-ROMs in a plastic accordion sleeve for \$29.95. "Approximately

To Develop CD Plus REV ENTERTAINMENT, a start-1995, and almost all will have a CD-ROM drive," says Greener. up New York-based interactive enter "When the consumer takes that

that CD-ROM slot, he'll go to a

computer or music store looking

for titles. Offering 10 for \$29.95 is

a good way to get people started."
Most of the ESX titles are li-

like the Miller titles, are also for

sale by the publishers at regular

list price. In the future, Greener

says, all ESX titles will be exclu-

sively licensed. Some will be new.

while others will be early genera-

tion titles that have been discon-

market is taking our experience of

selling midprice and budget lines to the retailer, and we've plugged

CD-ROM in," says Greener. "We

offer retailers an easy, fast way to get into the CD-ROM business."

ics chain Lechmere is nutting the

company's spin rack and dump

displays into all 28 of its stores this

month, and Camelot will add the

tles from 50 different publishers.

Vox classical music labels.

The Langborne, Pa.-based Rom

Tech Inc. also presented its

budget-priced CD-ROM displays

at NARM. Primarily distributing

to computer stores. Rom Tech is

also looking to move into the music

business, according to account ex-

ecutive Robert Panebianco. The

company has placed its budget-

line displays, which offer 24 titles

at \$10-\$20 each, in two of nine

Eric Keil, buyer with the South Plainfield, N.J.-based retailer,

says that freestanding displays like those offered by Rom Tech

give frontal exposure to multime-

dia product and provide it with the

best chance to succeed in a music

retail environment.

Compact Disc World stores.

Essex Entertainment is a 14-

ear-old distributor that licenses

displaya in some of its stores.

not sell.

its line

According to Greener, electron-

"Our main thrust into the record

tinued by their publishers.

ES & RETAIL TECH MEDIA **REV Gets \$1.3 Mil**

inment company, has gotten a \$1.3 machine home and is staring at million cash injection from Effex America Inc., according to REV CEO Todd Fearn. The investment will be used to support development of CD Plus titles for a number of record labels. Fearn savs. REV already has pacted with censed exclusively, although some,

Atlantic Records for development of a CD Plus title featuring its roster of artists (Billboard, Dec. 24, 1994) and is also working with Warner Bros. and Elektra on select titles, Fearn No date has yet been set for release

of the first such CD Plus titles, which still await publication of a standard for their development (see related story, page 53). CD Plus is the working name for a form of enhanced CD with multimedia elements that is playable on both standard audio CD decks and computers with CD-ROM drives

Effex America, an investment company in the Effex Group, is owned by Scandinavian family trust. The Effex Group is a London-based international investment company.

Greener says ESX plans to add BEFORE HEADING out on the 10 new titles to its displays each

month and will also replace with road in support of their album "No Quarter," Jimmy Page and Robert different product any titles that do Plant went online on Prodigy for a lit-In addition, Greener says ESX tle more intimate contact with their will provide "ample co-op advertisfans. During the discussion period, hosted by journalist Lisa Robinson. ing dollars" for retailers that stock the duo reported they have a dozen new "half-completed" songs in the "We believe that the CD-ROM industry should be marketed and works and expect to go back in the remerchandised the same way that cording studio following their year music, books, and video bave," ng world tour, which kicked off Feb. ssys Greener. "We offer a turnkey 26 in Florida. The pair also are the operation for music retsilers besubject of a dedicated online World cause at this early stage it's time-Wide Web site (http://mossie.echo nye com/unled) established to help consuming and requires a lot of knowledge to buy 50 different tipromote the album.

THE ELECTRONICS Industries Assn. has found a new home for its Personal Communications and Computing Show, which had been held in conjunc-

vintage masters from virtually every major label and releases dget and midline titles under its tion with the now-defunct Summer Pair, Special Music, and JCI la-CES. PCC will now be held in conjunc-tion with the trade-only PC Expo in New York, according to the EIA. This bels. Its products include releases by Rod Stewart, Hank Williams Sr., Perry Como, Elvis Presley, Glenn Miller, Gladys Knight, and year's PC Eyro is set for June 20,22 SPECTRUM HOLOBYTE presi-Alabama. Essex also owns the Buddab Records catalog and the dent/CEO Patrick Feely is resigning

effective April 30 but will continue to consult for the software developer through November. Feely cites "per-sonal reasons" for the move. Spectrum also says it is "continuing to make progress" toward completion of its "Star Trek: The Next Generation" PC game, "A Final Unity," with the end of the quarter set as a target date. The title was originally expected out by Christmas 1994.

GHOST IN THE MACHINE: A technical glitch rendered Rykodisc's online address incorrect in a Feb. 25 story on record company activity on the World Wide Web. The correct address requires insertion of the keystroke for a stand-alone tilde, where noted here in brackets: http://www.shore.net/linsert tilde rykodisc.

EBN Expands The Multimedia Envelope Act's TVT Album Is Enhanced CD, With A Twist

BY MARILYN A. GILLEN

NEW YORK-Emergency Broadcast Network was founded as a "multimedia band" in 1991, when the phrase still had otations keyed more to audio/visual live performances than to computers. The Rhode Island-based group that began by deploying multimedia installations at various art galleries has evolved with both the vocabulary and the times, however, and will release its forthcoming TVT Records album, "Telecommunication Breakdown," as an "enhanced CD" that goes existing multimedia product one better, the band says; It also has an interactive, floppy-disc-based "CD booklet" in place of the conventional paper jacket. This band is all about information

overload," says Joshua Pearson, who along with partner Gardner Post created the "Gulf War Remix" video of random TV images that was showcased during the 1991 Lollapalooza tour, as well as a hi-tech interactive music/video on set up in the Electric Carnival tent for last summer's Lolla (Newest member Ron O'Donnell joined the band in 1992.) Pearson says, "If you don't have a

CD-ROM drive in your computer, you can use the floppy disc. If you don't have a computer at all, you can play the album on your CD player. If you don't

have a CD player, you can just stare at the packaging; do that long enough, and intriguing and life-altering messages will appear suspended before you." Well, maybe not, but the floppy and

the CD are imbued with special powers to enlighten. The floppy disc is the rough equivalent of the ever-more-popular "IPK," or interactive press kit, which combines band biographies with such features as complete lyrics, artist interviews, tour itineraries, and short videoclips. IPKs are being used by record companies as promotional tools in press mailings, but also are being uploaded onto commercial computer networks and the Internet for downloading by fans with enough bips-and to access them.

The EBN multimedia project began as a simple IPK designed to spread the word on the band, says Lois Najarian, publicity director at TVT, who is spearbeading its development. "But then it occurred to everyone that this was not just about the band," she says, "this was what the band was all about. And you couldn't tell the story of EBN with out incorporating multimedia. So we decided to use the floppy as the firstever interactive CD booklet." The floppy disc is being packed along with the CD in a cardboard DigiPak-

type box, Najarian says. It is formatted for Macintosh platforms, but those buy-

as well as short videoclips.

At some point in the development process, the band and the label decided to take the next step to a full-fledged enhanced CD. Pearson says, "Video is central to what we do," he says. "Our music evolves from images, from combining sounds and pictures into experiences. We had debated even whether to put out an album at all, as opposed to just doing a VHS tape. So to have an album that actually contains video was

The band, be adds, will release a separate longform video of the album-multiple redundancies and all. And the interactive floppy-cum-CD booklet was retained. Najarian says, because it is likely to be accessible to a greater portion of the buyers (who own computers but don't have CD-ROM drives). The album itself was produced by

The album, due out April 4, will likely be flagged by the tag "CD Plus Video,"

The disc does not place the computer data on track one, Pearson says, and thus does not require any special adjustments (such as manually skipping over the data track) when being played on a standard audio CD deck. The enhanced CD will be priced at \$18.96; TVT will also release a standard-priced, noninteractive cassette ver-

ers owning IBM-compatible computers will be instructed to send in the disc to have it exchanged for a DOS/Windows version. It contains all the standard "booklet-type" elements, such as li notes, band photos, credits, and kudos,

a perfect meeting in the middle for us."

Jack Dangers of Meat Beat Manifesto, with additional production and remixes by Brian Eno and Bill Laswell. In addition to the music, which Pearson pegs as "sample-music oriented, with heavy bosts" the disc includes a multimodis track offering computer owners approximately 10 minutes of video, as well as the complete contents of the floppy. tive artist Greg DeoCampo produced the multimedia section.

Najarian says, to alert consumers to the multimedia element. (While it taps into the catch phrase "CD Plus," which is being suggested as the name for a particular standard of producing enhanced CDs, the discs are not using the still-unpublished standard.)

sion of the album.

Emergency Broadcast Network members, from left, Gardner Post, Josh Pearson,

and Ron O'Donnell.

omevide

BILLBOA	ARD'S	VIDEO	NEWSW	EEKLY
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..... 64

Shelf Talk: Samp	ling CD-R	OMs	. 64
Best Sues Marvel	Over Vid	Rights	. 64

Laser Scans: Top '94 Films Due66 Video Previews: Neal McCov68

THIS.

LAMB ON THE HOOF: A&M. dren's audio and video line, which would mean yet another home for master puppeteer Shari Lewis and her buddy, Lambchon

Regina Kelland, who runs the kids label, won't comment, but word is A&M has decided to focus on its main music business. Reportedly, the PolyGram-owned venture seeks \$1.5 million-and has asked Kelland to help negotiate a sale, allowing her to be included in a deal of her liking.

One interested party is in-house. PolyGram Video has "X-Men" but little else in kid-vid, and the peripatetic Lewis could belo. PolyGram's Gene Silverman would like to see "the transfer of assets."

Television veteran Lewis has been on numerous labels since she segued into video in the early '80s, but her A&M deal, coinciding with a PBS series, is considered her best. PBS will run "Lambehop In The Land Of No Numbers" in prime time and then use the video as a premium in its next fund-raising drive.

THIS DOG WILL HUNT: Big Feats! Entertainment has scheduled video release of three half-hour

"Wishbone" episories for the fourth quarter. "Wishbone," as readers of this space may recall, is not just another series aimed at the 6-11-yearold crowd: It features a Jack Russell terrier with a pedigree. A threeyear, 40-episode commitment from PBS launches the show nationally in October.

Sound familiar? Big Feats!, of Allen, Texas, is owned by Lyrick Studios, whose Lyons Group created "Barney." A live-action show designed to introduce kids to great literature and encourage reading, "Wishbone" has similar potential. The tapes, for example, could be cross-promoted with the books and classies adaptations that Big Feat! expects to license.

Publisher, sell-through price, distribution, etc. haven't been decided, but "we'll have to start soon," says marketing VP Lana Douglas, who is buying biliboard space to promote "Wishbone" at the May VSDA Con-vention in Dallas. Unlike "Barriey," PBS will share in the success of "Wishbone," Big Feat! is paying royalties according "to a different breed of contract," Douglas says,

PICTURE VSDA Moves To Unify Rental Data Trade's Confusing Stats May End Soon

NEW YORK-The decision by the Video Software Dealers Assn. to gather information on rental transactions via Rentrak could mark a turning point for the home-video industry. Despite its size-an estimated \$14 billion at retail—the trade always has lacked a data central where participants and even outsiders could go for statistics.

If the VSDA is successful, the associstion will greatly enhance its stature. But number crunching is a tricky busi-ness, analogous to blind men using their hands to describe an elephant: No two descriptions are likely to be the same. Home video has a half-dozen "blind men" who have assigned themselves the task of gauging the industry's size. Their results can vary widely, lead-

ing observers to wonder whom to trust.
"There's no central arbiter," says one researcher, "I'd love there to be an equivalent of the EIA," which reports consumer-electronics data. Several years ago, for example, Paul

Kagan Associates in Carmel Valley, Calif., estimated annual revenues for sellthrough and rental at \$12 billion; Alexander & Associates in New York placed the total at \$16 billion, a \$4 billion spread. One reason was the way the data are gathered. Kagan surveys the supply side, inter-

viewing studio executives and a handful of retailers, largely to verify Hollywood estimates. Alexander phones about 2,000 consumers a week to learn titles they've rented or purchased, at what

VSDA is taking a third approach, checking with several thousand retailers. Using Rentrak's pay-per-transaction system, the association will reculate a flow of computerized data from stores to churn out reports of various aspects of the rental trade. The service, which should get under way in late 1995, will be made available at prices that could range as high as several thousand dollars a month, says marketing director Robert Finlayson.

The statistical hunt, conducted by Rentrak's SSI subsidiary, will clarify what he believes is a "high level of inconsistency" that bedevils research. Finlayson says the problem with consumer panels is that "you're asking peo-ple to remember what they did," while calls to selected retailers "can't really cover a large enough sample." VSDA may take on sell-through, too, he adds,

VideoScan in Hartsdale, N.Y., already has established itself as the in dustry's most avid collector of point-ofsale data-and it has collected controversy as well. Suppliers that sell direct-to-major accounts, like Wal-Mart and Target Stores, often take strong excep tion to VideoScan's sales tallies. They don't dispute the accuracy of VideoScan data collected at the checkout counters of reporting stores or from rackjobbers, but argue the service has no access to direct accounts that are sworn to relay that info only to the vendor.

Disney raised a stink in 1992 when VideoScan contracted to have weekly sales rankings published in two trade

then-home-video president Bill Me-chanic, complained Disney titles were underrepresented because direct ac-counts were omitted. Although one of the trades did add that caveat, both ntually dropped VideoScan.

More recently, there have been raised eyebrows over VideoScan's annointing of "Jurassic Park" as 1994's best-selling title. It had "Snow White" in second place. Sources questioned the results on the order of finish and the numbers sold of each title. VideoScan's total for the pair reportedly was far be-low the accepted range of 30 million-40 million copies, perhaps another sign of missing direct accounts. None of this, however, has prevented

most of the majors from spending heavily on VideoScan data, and the company has expanded in an effort to land the smaller labels. It hired Tonya Bates. based in Los Angeles, as sales and serv-ice VP of VideoScan and SoundScan, which covers record retailers.

Video coverage "is where SoundScan was 2½ years ago," says Bates, who must convince independents of the need (Continued on page 65)

West Coast To Open 200 Stores In South America

NEW YORK-West Coast Entertainment, which supports about 500 franchises in the U.S., is heading to South America for its next clutch of store openings. The newest franchisee is Intern

tional Entertainment S.A., formed by a group of South American industrialists that plans to open video and game outlets in Peru, Bolivia, Venezuela, Ecuador, and Colombia. According to terms of the five-year deal, International Entertainment is committed to at least 200 locations in major cities. West Coast wants them in chis-

ters "so that we instantly become a key player from an advertising standpoint," says franchise development VP Don Weiss. He's not worried about Blockbuster, the dominant U.S. player and already a factor in South America with some 220 stores. Except for 13 in Venezuela, none is where West Coast (Continued on page 65)





The daughter of President and Nancy Reagan, this liberated lady is a rebel in her own right. Playboy Celebrity Centerfold: Patti Davis. In the politics of sexuality, Patti's sure to get your customers' vote!

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Lending A Hand. Columbia TriStar Home Video and Us magazine are co-sponsoring a joint self-through promotion for "Philadelphia." The AIDS Project Los Angeles, the second largest AIDS support group in the U.S., will receive a portion of the revenue generated by subscription sales linked to the cassette package. Joining to make the announcement are, left, Jon Hurwitz, Columbia TriStar, Peter McQuaid, Us; James Loyce, APLA; and Paul Culberg, Columbia.

BILLBOARD MARCH 11, 1995

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 → Conductor
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- → Conductor
 → Instrument
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 → Guest Artist
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 → Format
- → Any Keyword

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Top Video Sales.

THIS WEEK	AST WEEK	MS. ON CHART	TITLE	Copyright Owner	Principal	Year of Release	Bugge	
ž	3	8	TITLE	Manufacturer, Catalog Number	Performers	28	2	Ļ
1	,	5	THE MASK	* * * No. 1 * * * New Line Home Video		1294	PG-13	l
÷		-		Turner Home Entertainment N4011 Amblen Entertainment	Jim Carrey Travis Tedford	-		÷
2	NE	-	THE LITTLE RASCALS	MCA/Universal Home Video B2144 Twentieth Century-Fox	Bug Hall Keanu Reeves	1994	PG	ļ
3	3	15	SPEED	FoxVideo 8638	Dennis Hopper	1994	R	l
4	5	2	BEAVIS & BUTT-HEAD: WORK SUCKSI	MTV Music Television SMV Enterprises 49615	Animated	1995	162	
2	2	2	LITTLE GIANTS	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	I
2	2	2	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television SMV Enterprises 49616	Animated	1995	MR	I
2	10	3	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MecDowell Hugh Grant	1998	R	Ì
2	3	2	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1998	101	İ
9	5	3	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1991	6	t
21	4	18	SNOW WHITE AND THE SEVEN	Walt Disney Pictures	Animated	1937	6	t
_	-	3	DWARFS PLAYBOY CELEBRITY CENTERFOLD:	Walt Disney Home Video 1524 Playboy Home Video	Patti Davis	_	10	÷
21	5	-	PATTI DAVIS	Uni Dist. Corp. PBV0774		1995		
18	21	2	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	MR	ļ
18	NE	*	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1991	MR	ļ
14	10	10	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	l
14	13	2	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	HIR	l
21	21 50 YANNI: LIVE AT THE ACROPOLIS A BMG Video 82163		Private Music BMG Video 82163	Yanni	1994	18R	Ī	
21	18	16	NIMIANA INCITANICUTI		Nicesa	1994	HIR	İ
18	18	5	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rony Cochrane	1993	R	t
21	21	3	ROLLING STONES: LIVE AT	PolyGram Video 8006332193	Rolling Stones	1991	101	t
20	10	3	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1994	NR	t
21	15	3	GARGOYLES, THE MOVIE	Walt Disney Pictures	Animated	1914	162	t
21	23	3	PLAYBOY'S WOMEN OF COLOR	Watt Disney Home Video 3936 Playboy Home Video	Various Artists	1995	100	ł
32	19	27	JURASSIC PARK	Uni Dist. Corp. PBV0772 Amblin Entertainment	Sam Neill	1993	PG-13	
-		-	PLAYBOY: 1995 VIDEO PLAYMATE	MCA/Universal Home Video 82061	Laura Dem	-		ł
14	22	14	CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767 Warner Bros. Inc.		1998	HOR	ļ
25	22	3	A TROLL IN CENTRAL PARK	Warner Home Video 16100	Animated	1994	G	
29	ME	*	PHILADELPHIA	TriSter Pictures Columbia TriSter Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	l
32	22	16	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	l
21	17	10	EAGLES: HELL FREEZES OVER &	Geffen Home Video 39548	Eagles	1994	NR	
29	34	10	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wallers	1990	HR	I
36	28	10	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	I
21	28	25	THE 3 TENORS IN CONCERT 1994 &	Atlantic Records Inc. WarnerVision Entertainment 50822-3	Cerreras, Domingo, Pavarotti (Mohta)	1994	Nt.	Ī
32	39	3	PENTHOUSE: KAMA SUTRA II	Penthouse Video WarnerVision Entertainment 50786-3	Various Artists	1998	NR.	Ť
33	28	10	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	MR	Ť
34	UN DISC COID PRIVO/O		Capitol Video 77787	Beastle Boys	1994	NR.	t	
36	33	2	SARAH MCLACHLAN: FUMBLING	Arista Records Inc.	Sarah McLachian	1994	100	t
36	35	18	TOWARDS ECSTASY-LIVE SLEEPLESS IN SEATTLE	BMG Home Video 15729 TnStar Pictures	Tom Hanks	1994	26	t
32	Columbia TriSter Home Video		Columbia TriStar Home Video 52413 Savov Pinhares	Meg Ryan Anthony Hookins	-	-	ł	
-	HBO Home Video 90968		Anthony Hopkins Debra Winger	1993	PG	1		
36	17	2	BLACK BOX: VOLUME 1	TVT Records 72213	Vanous Artists	1991	NR	ŀ
25	27	2	MTV'S THE BEST OF LIQUID TV	SMV Enterprises 49645	Animated	1998	NR	ļ
40	20	15	THE FLINTSTONES	Ambain Entertainment MC/Ulniversal Home Video 42150	John Goodman Rick Morines	1998	PG	

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Best Film Sues Marvel In Contract Fight 'X-Men' Exclusive Distribution Allegedly Violated

RY FILEEN FITZPATRICK

LOS ANGELES-Best Film & Video Corp. is taking the Marvel Entertainment Group and four other companies to court in a contract dispute concern ing the video distribution rights of "Spider-Man," "Captain America," "The X-Men," and other Marvel prop-

In the lawsuit, filed Feb. 15 in Los Angeles Superior Court, Best alleges that Marvel and licenser New World Entertainment failed to live up to the terms of a 1991 agreement granting Best an exclusive license to 290 library episodes, as well as right of first re-

fusal on future projects. According to the suit, Best claims New World refused to allow it to bid on 65 new Marvel episodes, which eventu-

ally went to PolyGram Video in 1993. PolyGram is reported to have paid s \$3 million advance for these shows. Best says it matched the offer, but was ig-

nored by New World. Best also alleges New World nego tiated with BMG Video International and Sony Wonder for new programs out Best's knowledge.

All three companies are named in In addition, Best claims New World

allowed Goldstar Video Corp., which had rights to the supermarket and drugstore markets, to sell in excess of 500,000 copies of Marvel videos into Best's retail territory. Goldstar, how-

ever, is not a defendant. Court papers state that Marvel killed a deal Best was about to make with Sega of America Inc. for the pur-

Consumers Can Now Sample CD-ROMs

chase of 75,000 tapes in July 1992. "By engaging in such conduct, New World and the competing companies each

have been guilty of oppression, fraud, or malice . . .," according to the suit. Best says it had exclusive rights to the property in 1991 via a written "memorandum of agreement." To clarify the memo, the parties executed a "written letter of agreement" on March 1, 1993, which specified "the rights and obligations of the parties and Marvel Entertainment Group

Inc.," the suit says. But no definitive agreement was ever crafted. Best, which seeks an undetermined financial settlement for the alleged loss of business, plus attorney and court fees, would not comment. The defendants were unavailable at press

Top Video Rentals.

THIS WEEK	LAST WEEK	WKS, ON CH	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers				
т	* * * No. 1 * * *								
1	3	6	TRUE LIES (6) Twentieth Century-Fox FoxYideo \$540		Arroid Schwarzeregge Janve Lee Curts				
2	1	4	CLEAR AND PRESENT DANGER (FG-13)	Paramount Pictures Paramount Home Video 32463	Harmon Ford Willem DaFoe				
3	2	5	THE MASK IPG-131	New Line Home Video Tomer Home Entertainment N4011	Jim Carrey				
4	4	6	WOLF (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nichshon Michelle Pfeiffer				
5	8	3	COLOR OF NIGHT (II)	Hollywood Pictures Hallywood Home Video 2550	Bruce Willis Jane March				
6	5	9	THE CLIENT (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tomeny Lee Jones				
7	6	4	IT COULD HAPPEN TO YOU (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda				
8	32	2	NATURAL BORN KILLERS (I)	Warner Brus, Inc. Warner Home Video 13228	Woody Harrelson Juliette Lewis				
9	9	5	THE SHADOW (FG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller				
10	7	9	BLOWN AWAY (R)	Metro-Goldwyn Mayer MGM-UA Home Video 105129	Jeff Bridges Tommy Lee Jones				
11	10	9	RENA/SSANCE MAN (PG-13)	Fouchstone Pictures Touchstone Home Video 2754	Denny DeVito				
12	11	2	CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whospi Goldberg Ray Liotta				
13	12	3	LITTLE GLANTS (PG)	Ambiin Entertainment Warner Home Video 16200	Rick Morans Ed O'Nerll				
14	NE	*	THE LITTLE RASCALS (PG)	Amblin Entertainment MCA/Universal Home Video 82144	Travis Tedford Bug Half				
15	NE	*	IN THE ARMY NOW (PG)	Hollywood Pictares Hollywood Home Video 3079	Pauly Shore				
16	14	12	MAYERICK (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster				
17	13	14	WHEN A MAN LOVES A WOMAN (I)	Touchstone Pictures Touchstone Horse Video 9030	Meg Ryan Andy Garcia				
18	16	15	SPEED (X)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper				
19	15	9	I LOVE TROUBLE (PG)	Touchstone Pictures Touchstone Home Wideo 2983	Julia Roberts Nick Note				
20	17	6	AIRHEADS (PG-13)	Twentieth Century-Fox Faxilideo 8602	Brenden Fraser Adam Sandler				
21	19	4	KILLING ZOE (R)	Live Home Video 69968	Enc Shiftz Joke Delpy				
22	18	5	TRIAL SY JURY (R)	Morgan Creek Productions Inc Warner Home Video 13575	Josene Whalley-Kimer Armand Assants				
23	NE	*	BARCELONA (PG-13)	New Line Home Video Tomer Home Entertainment 4015	Taylor Nichols Chris Eigernan				
24	20	26	FOUR WEDDINGS AND A FUNERAL (8)	Gramercy Pictures PolyGram Video 8006317693	Andia MacDowell Hugh Grant				
25	NE	*	THE SCOUT (FG-13)	Twentieth Century Fox FaxVideo 8674	Albert Brooks Brenden Fraser				
26	22	2	BLANKMAN (PG-13)	Columbia Pictures Columbia TriStar Home Video 78693					
27	25	18	SIRENS (II)	Minarrax Floris Minarrax Home Entertainment 2557	Hugh Grant Tara Fitzgerald				
28	NE	*	TIMECOP (R)	Largo Enterfarryment MCA/Universal Home Video 82169	Jean Claude van Damme Mra Sara				
29	27	13	LITTLE BUDGHA (FG)	Micanac Films Micanac Home Entertainment 2548	Keanu Reeves Bridget Foeda				
30	NE	**	A GOOD MAN IN AFRICA (1)	South African Brewens Utd MCA/Universal Home Video 81726	Sean Connery Louis Gossett Jr				
31	26	9	BABY'S DAY OUT (PC)	Twemath Century-Fox FoxVideo 8639	Joe Mentegna Lara Flynn Boyle				
32	21	7	NORTH (FG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Brsce Willis				
33	24	8	SPANKING THE MONKEY (NE)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson				

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39 23 17 GHADOMS TON (10.17)

40 30 15 WITH HONORS (PG-13)

35 37 2 RAPA NUI (R)

38 31 5 WHITE (R)

Thanks To Intouch's In-Store Kiosks TRY IT, YOU'LL LIKE IT: Before becoming a success fore buying has become an essential retail strategy to drive

by Elleen Fitzpatrick

at retail most entertainment products have already been sampled by consumers. After all, movies get a theatrical run, music gets radio airplay, and videogames get hot in the arcades before going to the home market. But what about CD-ROMe?

Getting information or previewing CD-ROM titles is tough for most consumers. To that end, Intouch Group, a San Francisco-based music-sampling kiosk pioneer, is ex-tending its capabilities to CD-ROM.

Unveiled at the National Assn. of Recording Merchandisers' convention Feb. 21-26, Intouch's in-store kiosk, called the "iStation," allows consumers to sample 250 different CD-ROM titles. By next summer the station will be able to store more than 11,000 titles using the MPEG-1 digital compression technology. The system, co-developed by Intel, also samples computer software titles

Using a touch screen, consumers can view a 30-second clip of a title and sample up to five different levels of seplay. Consumers are given all kinds of product information about what they're watching, as well as a list of similar titles they might like to

Interactive companies on board the iStation include Broderbund, Electronic Arts, and Microsoft. The machine will also include 3DO, CD-i, and Sony PlayStation software. "The biggest problem in the CD-ROM industry is that it has no preview mechanism," says Intouch president/CEO Joshua Kaplan. "And even the largest computer store only stocks 300 titles. But what happens to the other 11,000 that

are out there?" Consumers activate the iStation by scanning an ATMlike card, which they can get from the retailer. Once the card is scanned, the machine tracks which previews are se lected. Within the preview, consumers can look at videoclips and find other titles similar to the one they are watching, among numerous options. Commercials for Intel play

while the preview is being uploaded. A list of each user and his or her selections, which can be used to pinpoint marketing efforts, is forwarded to iStation advertisers Intouch first launched the sampling system in 1993 for

music. Capable of storing more than 40,000 music clips, the system is installed at about 300 retail outlets, including Strawberries, Media Play, and Camelot stores. The cost of installing and maintaining an iStation is \$150-\$300 per month. Adding CD-ROM selections will likely cost

another \$100, Kaplan says. Strawberries is committed to adding CD-ROM in 97 stores, he adds. Allowing consumers to sample or preview a product besales. But for dealers with interactive product, Kaplan says, setting up and maintaining an in-store play station can run as high as \$30,000-\$40,000 a year.

"You also don't know if some kid is just killing time or

if it has some real value," he says. "We know if someone has our card they're a serious buyer."

A big target for the kiosk will be computer stores, which Kaplan says have been less receptive than video/music dealers. "We have to stress to computer stores that customers don't look to clerks for suggestions. They are demanding information and want a self-service envir

OUSE DEAL: Buena Vista Home Video will offer a kidsize "Winnie The Pooh" playhouse for \$8.99 with the purchase of selected titles. The promotion, called "Come Play With Me," starts May 5 with the re-

lease of a new title in the Winnie the Pooh "Fun 'N Games" series. Consumers can get the playhouse when they buy one "Pooh Playtime"

title and a "Pooh Storybook Classics,"
"Pooh Learning," "Spot," or selected
"Disney Sing-Along Songs" titles. The playhouse is also available for \$11.99 with the purchase of one "Pooh Playtime" video.

Shipping and handling are not included The offer runs for a year from May 2 until May 2, 1996. For Mom, Buena Vista is offering up to \$14 off Superflora flower and gift baskets orders. Consumers receive the discount with the purchase of one

of seven programs in Buena Vista's Spring Video promo-tion. Titles include "Heidi," "Anne Of Green Gables," "Anne Of Avonlea," and "Tales From Avonlea: Volumes 1-

The discounts can be redeemed immediately when flower orders are placed through Superflora's toll-free number. The offer is good April 18-May 30.

TURNING ON PORCHLIGHT: Former Hanna-Barbera executive VP/GM Bruce Johnson will head Porchlight Entertainment, a new start-up label based in Los Angeles. Like everyone else in town, Porchlight will focus on fam ily-friendly programs for television, home video, and multimedia. Other executives signed on include William Baumann, formerly of Great American Communications. The first production will be William Bennett's 1998

best-seller "The Book Of Virtues: A Treasury Of Great Moral Stories," which has sold more than 2 million copies. Porchlight will produce the book as a series for television and will follow with video and CD-ROM versions. No release date has been set.

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Warner Box. Inc. Warner Horne Video 23003

Warner Bris. In

◆TA gold certification for a minimum of 125,000 sinits or a dollar volume of 59 million at retail for theoriexally released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical files. —TA patientum certification for a minimum saile of 25,000 units or a dollar volume of \$18 million at retail for theatricative feased programs, and of at least, 50,000 units and \$25 million at suggested retail for nontheatrical thes. = 1995, 81thoost@PS (communications.)

Datin Fever Entertainment 112

Columbia Pictures Nonysik "Pat Columbia TisStar Hume Video 73253 Hillary Swork

Minamax Films Zagree Za Minamax Hoya Entertainment 3039 Julia Delpy

Pictures Some Value 78703 Nicolai Cage

VSDA TO UNIFY DATA (Continued from page 61)

for 24-hour access to "competitive information" from 12,000 stores. Music chains are well represented, while groceries and wholesale clubs are less so. "They're a real focus for us," she says.

Discrepancies saids, VideoScan gets good marks from other market researchers trying to accurately piece together the big picture. Basically, they've got the right idea." asys Tom Adams, formerly of Kagan Associates, who recently formed Adams Media Research in Carmel Valley. "They go to the cash register to see what's happening, and then they extraoduse."

It's there problems arise, and Adams says, "That's the challenge." He notes that the wide range of sell-through estimates don't make sense. "Even consumer research ought to be better."

Adams, who spent 10 years with Kagan, continues doing the same kind of legwork, building numbers through talks with industry sources. He estimates the 1994 wholesale market at \$6 billion, with sell-through was billion and rental \$22 billion. Typically, Kagan differs: It says sell-through was worth \$46 billion at retail, or \$28 billion wholesale, assuming a standard '60's discount of the list price.

says dissocurt of the last price.

The explosive growth of sell-through—Adams says I was up 50% in 1954—8 attracting more analysis. Bob Alexander says Alexander & Associates will be breaking out sell-through re-world by the self-through the self-through through through the self-through through through the self-through through th

WEST COAST

(Continued from page 61) hopes to have a presence, and although that's expected to change, West Coast

sees nothing but wide-open retail spaces. Weiss likens South America to the burgeoning U.S. market of a dozen

years ago. "The Latin American population will support video in a very major way." Weiss says. "It's like rolling the clock back. We expect the agreement to be worth in the middle eight figures for us," before it comes up for renewal. Unfortunately, there are some nega-

these studened to time travel. The Motion Picture Assn. of America all considers South America, overall, as a hotbed of piracy. "The lack of intellectual-property protection remains a serious problem," says MPAA in its current trade-barriers report. Video rip-offs were "rampant" in Bolivis last year and sphoned off 94.1 million of revenues in Venezuela and \$14.5 million in Colombia, MPAA states.

"It's a problem there," Weiss says. The five countries might have been opened sooner except for piracy, he adds; West Coast and its partner are working with association and government officials to improve enforcement.

Mearwhile, the chain is intent on developing its first cluster of stores in Lima, Peru, where 200,000 of 1.4 million television households have a VCR. Sites are being explored. "The key is the same as anywhere else," says Weiss. "It's location, location, location, location."



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Home Video

'94 Mega-Movies Slated For Laser Release Will The Upcoming DVD Pose A Format Challenge?

THE LION AND THE GUMP: Here come two more laserdisc blockbusters, worth 300,000-400,000 units in sales. Image will bow Disney's "The Lion King" on laserdisc Sept. 19 in a regular version (widescreen, TRX, 829,99) and in a special edition (wide, TRX, CAV,

extras, \$99.99.
On April 28, Pioneer launches Paramount's "Forrest Gump" (widescreen, THX, Dolby AC-3, \$49.98). The Robert Zemeckis tale with Tom Hanks should sell 150,000-200,000 copies, despite the high price tag.

JAMES CAMERON has been nitted to the list of Laser Beam honoreos 1956, joining Voyagen's Criterion Collection and Lacardin's TRIA leserable program in receiving the award from the Laser Disc Assn. Director Cameron's movies have sold more than including "Terminator 2: Judgment Day" (850,000 copies) and "True Lise" (acready in its figurus). And special esites of Cameron's "T2." "The Abyas." and "Albens' are among the most ambi-

WHITHER DVD? Is digital video dise a threat to Isserdise? Many journalists and video executives have already proclaimed that the new highdensity 5-isch format will kill isserdied, which espite the fact DVD is probably at least and no one can say precisely just how good it will be. Video CD also was supposed to do away with 12-isch, until it became clear it couldn't match it is

But DVD may indeed pose significant competition if the new format lives up to its promise of high-resolution video, multichannel sound, and other features. Many important technical and marketing issues remain unresolved, including which of the two systems will win out.

The first DVD players from the consortium led by Toshiba and Time Warner will probably not leanch until Marner will probably not leanch until mid-1996, according to Mike Fidler. Pioneer Electronics' new technology. In Pinitally, DVD will deliver feature films with variable-rate MPEG-2 digital compression technology, a much higher standard than Video CD's MPEG-1, which is inferior in resolution to VHS.

But how good will DVD visual quality be? Fidler says that when he saw demonstrations comparing laser and Toshiba's DVD, the latter "had wonderful carity and detail, while laser had a little more depth, shading, and warmth. I think in terms of resolution that DVD will offer a cleaner, more detailed inace than conventional lasertise."

Geoff Tully, a multimedia counstinate and technical advisor to the Lacer Disc Assn., is cautious in his assessment, noting that only pleces of movies were shown. He says. Thetty much everyone would agree that DVD looks better comparable to leser, but no one is going to say it's finattaciently blow-me-away better. But he adds that MFEC-2 in still evolving and that "as video better, well still evolving and that "as video president technology gets better, well quality, a will containly be in a league quality, it will cortainly be in a league

Will the compressed digital audio of

LASER SAYS. SCANS as an a

by Chris McGowan

DVD movies have the same quality as the uncompressed digital sound of laserdisc? Fidler says, "I think it will. But the listener's going to have to judge. It becomes a subjective issue."

Will DVD make inroads into the laserdisc market? The format's bells and whistles—multiple language channels, variable aspect ratio, AC-3 Surroand, etc.—are not much different from the four audio channels, AC-3, and other features currently available. What is probably most important to

laser consumers is whether IVID well improve on El-med quality. If IVID only matches visual resolution, it is doubtful people will switch formats. If it is marginally better, early adopters will pick in a process to a process to a process to a process of the process of the process of the process of the process of the process of an entropy catalog. Even if DVD is incided 'bloom-ene away better,' it may take some time before most laser buffs under buffer and the process of the proces

combiplayers is a possibility, Fidler says).

DVD, of course, could also function as an upgrade to current audio CDs and CD-ROMs. But, as a movic vehicle, what if it succeeds only as a high-end niche format, like lissertisis? Since the majority of video consumers have eschewed both issertisis (a normeroordable high-quality format) and SHVS (a recordable high-quality format), are they

really going to flock to DVD?

"That's a good question, a marketing question, and I can't answer that," says Tully. Fidler thinks the public is read and says that 'Consumers are more demanding now and expecting higher quality," especially because of the impact of direct satellite distribution, laser, and home theater.

set; that a some treasure, we will be a could industree the Other factors that could influence the Other factors that whether it is, as tully is abelward e-compatible with to-day's ande CD (Mere it disagreement, says "Ully); whether a high-definition issuerities is introduced in North America (Japan already has the MISE era-log high-definition system); how soon records he had been technology makes high-definition IVD possible, how soon records into IVD possible, how soon records he had been and video-or-demand will seriously impose the history-desired and video-or-demand will seriously impose the history-dear of any pare by more than the contract of any part of the proposition of any pare by more than the contract of the proposition of the proposition of any pare by more than the contract of the proposition of the prop

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international talent, booking agencies, facilities, services & products. \$85

3. Record Retailing Directory: Detailed information on thousands of

independent music stores & chain operations across the USA. \$135

4. International Tape/Disc Directory: All the info on professional ser

& supplies for the audiovideo tape/disc industry.\$45
 Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville

comprehensive resource of business-to-business listings for the Nashvill region & country music genre, \$50

6. (137) The Power Book Directory of Music Radio & Record

Premotion: The utimate guide to radio and record promotion. Lists Radio Stations, Record Companies, Radio Syndications and Top 40 Arbitron Markets. \$75

7. International Latin Music Buyer's Guide: The essential tool for finding business contacts in the latin music marketplace. \$60

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LASER SCANS

growth ahead of it.

(Continued from preceding page) video format; and whether e possible DVD standards war could slow consumer acceptance of 5-inch movies. Market research firm InfoTech, in Woodstock, Vt., predicts DVD will only have an installed base of 2 million households in 1999—enough to match laserdisc penetration. It does appear

that laser has at least five years of

MAGE AND FOXVIDEO are outdoing themselves with their latest special-edition laserdiscs. "My Fair Lady: 30th Anniversary Edition" (restored, widescreen, THX, \$129.98) is a remarkable boxed set that offers the restored movie (from the original 65mm elements and six-track soundtrack), the documentary The Making Of My Fair Lady: Then And Now," and a superb interactive

supplementary section.

Billboard

Home Video FOR WEEK ENDING MARCH 11, 199

Top Laserdisc Sales

909 NO WKS A MAS Copyright Owner Manufacturer, Catalog Number TITLE * * * No. 1 * * * 19 TRUE LIES 45.50 1956 Hamson Ford Paramount Pictures Pioneer LDCA, Inc. 32463 2 3 3 CLEAR AND PRESENT DANGER 1004 R 44.00 Willem DaFoe wentieth Century-Fox 3 2 15 SPEED 1954 R 23.56 Universal City Studios Alec Baldy 4 THE SHADOW Alec Baldwin Penelope Ann Mille PG.13 34 95 Columbia Pictures Columbia TriStar Home Video 7115-6 Jack Nicholson Michelle Pfeiffei 5 21 3 WOLE 100.6 20.05 Warner Bros. Inc. Warner Home Video 1322B Woody Hamelson Juliette Lewis 6 NEW . NATURAL BORN KILLERS 1904 R 39.58 Hollywood Pictures Image Entertainment 2550 Jane March NEW b COLOR OF NIGHT 1954 39.39 Ambin Entertainment MCA/Universal Home Video 41829 Sam Neil 8 4 15 JURASSIC PARK 1993 PG-13 44 98 9 36 TOTAL RECALL Amoid Schwarzeneger 1990 39.95 Warner Bros. Inc. Warner Home Video 13233 Susan Sarandon Tommy Lee Jone 10 THE CLIENT 1964 PC-13 29 98 Warner Bros. Inc. Warner Home Video 13374 11 9 9 MAVERICK 1004 PG 20.00 12 Metro-Goldwyn Mayer Pioneer/Image Ent. ML105129 Jett Bodge 9 BLOWN AWAY 1994 44 98 Tommy Lee Jones SNOW WHITE AND THE SEVEN Walt Disney Pictures Image Entertainment 1524 13 6 17 Animated 1432 G 29.99 Hollywood Pictures Image Entertainment 2544 Kurt Russel 14 14 33 TOMBSTONE 1003 R #2 00 Walt Disney Pictures Image Entertainment 1662 13 23 Animated 1993 46 99 ROLLING STONES: LIVE AT THE MAX PolyGram Video Image Entertainment 2958-6 18 Rolling Stoner Touchstone Pictures Image Entertainment 3603 17 12 ٥ THE NIGHTWARE BEFORE CHRISTMAS 1953 00 25.00

Chow Yun-Sat Tony Leung 20 HARD BOILED R 124 95 The Voyager Company 1397 1993 MGM/11A Home Virte Steve Railsback Peter Firth 11 LIFFFORCE 1985 e 34 96 Pioneer/Image Ent. ML105117 Geffen Home Video Image Entertainment 3061 16 EAGLES: HELL FREEZES OVER Eagles 1994 NR 33.99 Image Entertainmens 3001 Universal Cartoon Studios, Inc. MCA/Universal Home Video 42142 25 7 THE LAND BEFORE TIME I Animated 1994 G 25 98 Tommy Lee Jones HEAVEN AND FARTH 34 98 Warner Home Video 12983 1993 loan Cher Warner Bros. Inc. Warner Home Video 13003 Jason Scott Lee Esai Morales

Amblin Entertainment MCA/Universal Home Video 42240

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THE LITTLE RASCALS

18

19

21

23 NEW b DADA NIII

24 NEW >

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HIS WEEK .. He's back again Arnold Schwarzenegger returns in a brand-new THX° letterboxed transfer of the original The Terminator, You've never seen The Terminator look so good.

The long-awelted Special Widescreen Collector's Expanded Edition of Gettysbury is due in stores any day now. This monster-of-a-box-set features extensive, never-before-seen footage; The Making of Gettysburg, a 52-minute bonus documentary; a lavish, fuil-color, leather bound companion book to the film; a specially created rendering of the actual battlefield map; Randy Edelman's memorable original score on compact disc; portrait photographs of commanders Buford.

Chamberlain, Longstreet and Robert E. Lee and an authentic Civil War bullet...we're not kidding! And the really big news this week is that Walt D Classic Masterpiece, The Lion King, has finally been announced for laserdisc. The title will be made available September 19th in two editions: a letterboxed THX° CAV Collector's Edition (4613CS; \$99.99) featuring a "making of" documentary and extensive supplementary material and a movie-only THX*

Buz Hall Rick Moranis Ed O'Neil

letterboxed version for and this promises to

he one of them!

(2977AS; \$29.99). Some things are worth waiting (818) 407-9100

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1994 PG 29 98

1994 PG 34 56

DISCOUNTS STARTING AT 30%-WHY WOULD YOU BUY ANYWHERE ELSE?

MUSIC

Neal McCoy, "You Gotta Love That!," Warner Vicion (212-275-2900), 45 minutes, \$12.98. Retween videlins, country

crooner McCov squeezes in inspiration, his family, his road to country music eucceee, and bie meticulou eoog celection process But It'e the music that reconstee in his first loogform, which features "No Doubt About It

and "Wink," as well as "If I Built You A Fire," "This Time I Hurt Her More (Than She Loves Me). Where Forever Begins." "The City That Put Country Back In Me," and othere. New single "For A Change" also is here. Fane will he happy to snack on thie video while awaiting a tour stop by McCoy, who soon will he hitting the road with Alabama and John Michael Montgomery.

CHILDREN'S

"How It's Done: From Baseball Bata To Potato Chips," Video Treasuree (860-786-8777), approximately 35 inutes, \$9.99



The epitome of the term "edutainment," unique program provides children with the "street emarts" they are unlikely to get at school. Aimed at the early elementary eet, video goes on the trail with a fun, hirdhrained detective as he reveals the fascinating behiod-the-ecenes etory of thinge children eocou In everyday existence. This program, part two in the series, gets the juice on OJ making, takee a trip to a baceball bat factory reveals cherry-picking in all its glory, jumps on notate chin sesembly line and gete to the gooey le of toffee making Such clever tidbits as a takeoff on "Willie Wooka And The Chocolate Factory" will keep parents engaged as well.

"Kidsongs: Bopping With The Bigglee," "Country Sing-Along," Warner Reprise Video,

approximately 30 minutee each, \$14.98.

Latest two videos follow the "Kideonge" due of Billy & Ruhy oo twn polaropposite advectures. "Bopping With The Biggles" goes around the world in a half-hour with a variety-style show of dance and songs that include "Rock Around The Clock,"
"Alley Cat," "La Bamba,"

and "Walking The Dog The songs are sweet and the costumes colorful, hut this one falls slightly below expectations for the 17video-strong "Kidsongs" line. "Country Sing-Along," on the other hand, ie more eimple and more succeseful. Songa include "On The Road Again,"
"Happy Traile To You," and even the ever-preceot "Achy Breaky Heart." Kids will be kicking up their heele in delight.



euch topice as male eexual dysfunction, a gamut of henign prostate infections, and the various options men can take in terms of treatment and counceling

approximately 90 minutes each, \$24.95 each, \$69.95 for three-video cet. Triumvirate of videoe

uoabaehedly attempt to de for golf what Kso Burne' recent PBS documentary did for hasehall. And to come extent, they succeed. Hosted by Robert Wagner, each video focuses on a epecific time period and the golf legende to which it gave rice. Volume 1, "Golf's Modern Heroee," takes to the green with the likes of Jack Nicklans Arnold Palmer, Lee Trevino, and others. "Golf's Greatest Legende" looks hack at golden boye Ben Hogan, Bobby Jones, Byron Nelson, and Sam Sneed among othere. And "Golf's Greatest Women" looks at the womeo who have dominated golf headlines through the years. As ie par for the course in any good documentary. program includee elice-of-life archival footage and current interviewe with golfers as well as those who follow the sport. Also available from Warner is "Golf: The Greatest Game," a greatest-bite celebration hosted by Joseph



HEALTH/FITNESS

He devotes the majority of "Jazzerciee." Jazzerciee Inc. (800-FIT-IS-IT), his agenda to prostate cancer—the current No. 1 approximately 60 cause of cancer among minutes, \$49.95. men Numerous helnful diagrams and Scardino's

Newest "Jazzerciee" title ie an exceedingly neerfriendly introduction to aerobics that will euit oewcomers to the fitoees video realm hut may grate on the nerves of seasoned exercisers. Lengthy introduction includes a peppy pep talk and run-through of all the movements that are to follow. The actual exercise ecgment -a comprehensive, alheit chatty program—featuree a class that includes some

longtime inzzercisers. evel exercisers, heginners, a pregnant baby, and other friends. Other new Jazzereise videoe ioclude a bodyconditioning program and a title devoted to healthy eating.

Originally produced ae a

Send review copies to Cathe Alexandria, VA 22305.

"Straight Talk On Prostate Health," WarnerVisinn (212-275-2900), 90 minutes, \$19.95.

Video Previews is a weekly look at new titles at self-through prices.

for that matter-may annoy viewere, but the eme don't end there. Lietings of the ingredients oeeded to prepare each dieh, for example, appear at the end of the eegment rather than at the beginning. Furthermore. Lynda and Annette leave out critical steps in the preparation, leaving viewers at a lose on how to get to the finished product. Last but certainly not least, the meals they prepare are not particularly fat-free. leaving viewere to wonder, What's the point?

matter-of-fact manner

video offere a private,

to turo for answers.

relatively inexpensive place

"Cut The Fat With Lynda And Annette," Do It Right Productione (503-

651-2105), 28 minutes,

Chintzy low-fat cooking clace faaturee two pale who

take to the kitchen in ar

experience in front of a

that they appear to have no

camera-or with cooking,

attempt to show the preparation of eeveral healthy dishas. Tha fact

on prostate health continuee to grow, and thie

make this video a winner The market for information

"Golf: Heroes Of The Warner Home Video (818-954-6000). ine Applefeld, 3817 Brighton Court,

EDUCATIONAL

"The Magic Of Cells," Allied Video Corp. (800 926-5892), approximately 30 minutes, \$29.95. Part of the Allied's

"Assistant Professor' eerice, cleverly conceived program spelle out the hiological ABCs of cells and their primary functions in a relatively low-tech manner. The leeson basically breaks down into three primary parte: defining a cell, exploring the three distinct parts of snimal celle, and examining the diversity of cells. Following any good professor's curriculum, the program's creators plement a variety of audinvisual techniques in their presentation, among them live-action video

mleroscopic images, computer animation dieplay of technical words on the screen, and a quick review eeeeiop. Audieoce is unquestionably limited, but en will fit comfortably in the educational or health store nislee

Billhoard.

FOR WEEK ENDING MARCH 11, 1995

Top Music Videos.

LAST WEEK			COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED, COMPRIED, AND PROVIDED BY Sourcesson TITLE, Copyright Owner, Manufacturer, Catalog Number Performers			Suggested Liet Price
Ε.	3		Manufacturer, Catalog Number * * NO. 1 * *	Performers	age 1	#2
1	1	2	MURDER WAS THE CASE Warner/Soon Entertenment 50525-3	Snoop Doggy Dogg	Uf	16 94
2	2	51	LIVE AT THE ACROPOLIS &* Private Music BMG Video 82163	Yanni	UF	19 98
3	3	14	HELL FREEZES OVER & Geffen Home Yideo 39548	Eagles	UF	24 9
4	9	2	REDNECK STOMP Warner Reprise Video 3-38418	Jeff Forworthy	VS	7.50
5	4	22	BARBRA-THE CONCERT &* Columbia Music Video SMV Enterprises 24 V50115	Barbra Stressand	U	24 96
6	6	73	OUR FIRST VIDED &* Dustater Video BMC Kidz 30039-3	Mary-Kate & Ashley Olsen	a	12.94
7	5	15	LIVE! TONIGHT! SOLD OUT!! A Geffen Horne Video 39541	Ninora	U	24 9
8	7	24	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	U	19.95
9	8	26	THE 3 TENORS IN CONCERT 1994 &* Atlantic Records Inc. Warner/Injun Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	UF	29 90
10	13	45	LIVE Curb Yideo 177706 WOODSTOCK 194 A	Ray Stevens	U	16 9
11	10	14	WOODSTOCK '94 A PolyGram Diversified Ent. PolyGram Video 8006333673	Vanous Artists	UF	24 95
12	12	15	JANET • Vigit Music Video 77796	Janet Jackson	UF	19 90
13	11	6	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF.	19 95
14	14	14	LIVE CONCERT HOME VIDEO Epic Music Video SMV Enterprises 19 V50114	Sade	U	199
15	16	18	THE GATE TO THE MIND'S EYE A Minamer Images Inc. GMG Video 80101-3	Thomas Dolby	U	29 92
16	15	17	BIG ONES YOU CAN LOOK AT ● Geffen Home Video 39546	Aerosmith	UF	249
17	19	18	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
18	18	40	THE SIGN ◆ Avista Records Inc. SMG Video 15728	Ace Of Base	s	9 58
19	24	70	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX A Arista Records Inc. 6 West Horne Video 15725-3	Alan Jackson	U	14 90
20	20	97	ComEDY VIDEO CLASSICS A* Curb Video 177703	Ray Stevens	UF	16 9
21	22	130	REBA IN CONCERT ● MCA Records, Inc. MCA Nusic Video 10380	Reba McEntire	U	14 96
22	17	141	THIS IS GARTH BROOKS &* Liberty Home Video 40038	Garth Brooks	LF	24 9
23	21	20	WAR PAINT-VIDEO HITS BMG Video 66284	Lome Morgan	ş	12 95
24	23	72	GREATEST HITS ● MCA Records, Inc. MCA Music Video 10932	Reba McEntire	UF	1954
25	27	23	SABOTAGE Capitol Video 77787	Beaste Boys	U	16 96
26	25	65	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	U	89.50
27	29	65	MARIAH CAREY & Columbia Music Video SMV Enterprises 19 V49179	Mariah Carey	UF	19 51
28	26	15	THE RECORD COMPANY MADE ME DO IT Columbia Music Video SMV Enterprises 12 V50116	Mary Chapin Carpenter	a	1254
29	30	107	I STILL BELIEVE IN YOU & MCA Records, Inc. MCA Murric Visioo 10679	Vince Gill	a	9 58
30	31	40	INDIAN DUTLAW ● Curb Wate 77708	Tim McGrew	U	1:58
31	RE-E	NTRY	BEYOND THE MIND'S EYE A' Minimar Images Inc. BMG Video 7233380018-3	Jan Hammer	U	19 94
32	28	26	KISS MY A** PolyGram Valeo 8006323093	Kiss	U	19 90
33	40	3	AN EVENING OF SONGS Epic Music Video SMV Enterprises	Luther Vandross	UF	19 94
34	34	97	DELICATE SOUND DF THUNDER &* Columbia Music Video SMV Enterprises 24 V-49019	Pink Floyd	u	24.90
35	36	58	DANGEROUS: THE SHORT FILMS Epic Music Video SMY Enterprises 19 V49164	Michael Jackson	U	19 91
36	38	40	200 TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 6006313733	U2	U	19.95
37	-	NTRY	TEN FEET TALL AND BULLETPROOF Warner Reprise Video 3-18387	Yravis Text	U	14 %
38	35	2	MTV'S THE YEAR IN ROCK: 1994 MTV Music Television SMV Enterprises 49646	Various Artists	U	12 9
39	RE-E	NTRY	SECRET WORLD LIVE Geffen Home Video 39547	Peter Gabriel	U	24 90
40	37	51	VULGAR VIDED Warner/sign Entertainment 50345-3	Paritera	U	15 %

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Pro Audio



Producers Gainer, Five of the top producers in the bissness were homoned by WMAS at the second names Garmany Frozones Forum, Hed at the cent National Asian of Masica Merichants convention. Shown, hom left, are Andy, John Kandard and Carlon and Carlon and Carlon and Carlon and Carlon and Carlon and Carlon and Carlon and Carlon and Carlon and Carlon and Carlon and Carlon and Sevendan Carlon and Carlon and Carlon and Sevendan Carlon (San Status). But Sevendan (San Status) and Sevendan Carlon (San Status). But Sevendan (San Status) and Sevendan Carlon (San Status). But Sevendan (San Status) and Sevendan Carlon (San Status). But Sevendan (San Status) and Sevendan (San Status) and Sevendan (San Status). Sevendan Sevendan (San Status) and Sevendan (San Status) and Sevendan (San Status).

AUDIO TRACK

NEW YORK

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LOS ANGELES

CHICAGO WAS AT the Record Plant working on its upcoming big-band album. Producing the sessions was Bruce Fairbairn, while Erwith Mapper engineered to County of the County of the County of the County of the County of the County of the County for the County for the County of the Coun

NASHVILL

BUYER NORTH recenting artist Chris James was at LSI Statuto sorving on the debut project for the bale Mick Lide and Miles Daniels handle production and engineering chorus. Anythum Recents artist Emmydou Barris was at Woodmad fight and with productor. Daniel Lannia and Michoel Burri on Avendand fight and with great produced the many land and the state of

OTHER LOCATIONS

AT SOLVAILOUSE, in Souths, Eastern recording and Pilot has been working on an approxing project with producer beet childrentills. Sout Beneson suited on the sensions ... Wax Trace/TVT recording group Sister Machine Gan sout at the sensions ... Wax Trace/TVT recording group Sister Machine Gan sout at Read Christic superior with insolations from Jamus McNiche, ... The Pilot Woods, Quintiet was at Ideal Rock Recording in Soylorsharg, Pa., recording in state reloses. Producing the sensions was full Goods in, with North Hechanic and Christic Christian Chr

Please send material for Audio Truck to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Robert Palmer Mines The Deep Blues

Fat Possum Label Records A Living Tradition

■ BY BRADLEY BAMBARGER

OXFORD, Miss.—Paul Jones, Big Jack Johnson, and Sam Carr are a mite slow getting going this morning. Masiox and cough drops are now the order of the day, so the beers won't be cracked open until at least around noon. But even though the 50-something musicians are brewing slowty, the blues is in 'em and it's got to come out.

The author of the seminal study "Deep Blues," music journalist and producer Robert Palmer knows as much as anyone the subtleties of capturing the primal, powerful sounds of the blues. Channeled via a community market is mystical, and its makers are true regrots—not be hurried or fussed with. The hywords for these sessions are patience and trust.

"The best thing is to let 'em get going and stay out of the way," Palmay, vay, "We just let 'em play, run a lot of tupe, and pick the hot performances later... I've had experience with country blues artists in the studio before and having them freeze up because that scene is just not what they're about."

"We're trying to cop a whole atmosphere," adda Robbie Norris, Palmer's engineering partner. "If we try to be too 'studio,' we're going to lose it. So we're not out there adjusting mikes all the time. We just make it work with what we've set?"

Palmer and Norris are in Oxford working on a spate of future releases for the Fat Possum label based here. Over the past few years with Norris Palmer has helped craft for the label such awesome records of living blues as Junior Kimhrough's "Sad Days, Lonely Nights" and R.L. Burnside's "Too Bad Jim." The spiritual descendants of such northern Mississippi giants as Fred McDowell, Kimbrough and Burnside recorded their initial albums of raw, rural electric-trance blues at Kimbrough's juke joint near Holly Springs, Miss .- a venue steeped in atmosphere but not exactly conducive to pro audio.

"At Junior's, someone's always screaming or talking over in the corner, which I guess is cool in a way." Palmer says. "But the floor is concrete, too. Really, anything good soundwise about those records is more thanks to Robbie than to the quality of the

The current sessions are being conducted at the bare-bones-limmy's Auto-Care studio near downwom Oxford.

The studio near the stud

be bothered here.

The session at hand is for singer/guitarist Jones' first album. Guitarist



Producer Robert Palmer, at right, and engineer Robbie Norris at work in Jimmy's Auto Care in Oxford, Miss. (Photo: Lauri Lawson)

Johnson and drummer Carr plaved Lingstein as past of the Jelly Bold Kings, in years past, and Carr and Jones have worked together ive. But Johnson's guitar aide, a bold new element to Jones' country bloss, and on the first Jones' country bloss, and on the first Jones' country bloss, and on the first tation" things don't seem to get quiet to everyone fails on everyone fails on everyone fails on the polyhacked, follow, floren curren to side the second, more aggressive version is been, With that, Johnson turne to side how the March March Carr and the session begins to rock.

The down-and their verectuling sequent

of Jimmy's Auto Care suits the essence of this music, and Palmer and Norris will work long days to record a year's worth of Fat Possum releases in two or three weeks. Norris is tracking the sessions live through a Mackie 1604 console onto two linked Alesis ADATs.

"Of course, I'd love to record this with a Studer 800 through a Neve board in a remote truck outside," Norris says, "lost the badgets for these allours don't allow those kinds of luxuries. We spend less on all these records than what a major ladel spends on one dance remix."

Norris and Palmer will mix the tapes

this spring at Qual Recording in New York, where Norris is chief engineer. It's in the mixing stage where most of the emphasis on sone aesthetics takes place, according to Norris, who uses compression, equalizers, and various filters to help create a sonic image of depth and relative clarity. 'It really is one of those 'fix it in the mix' sort of things,' he say.

All the Palmer/Norris productions

for Fat Possum have been mixed in a day or two, the only exception being unorthodox slide guitarist CeDell David first allows. "Fet Like Doin' Semething Wrong," which took longer because of his dislowneratic tunings and strange tonalities. 'Cetting that wairly guitar sound to work took a lot of effort, plus we had so many options.' Palmer says. "We had him going through two amps in two different (Continued on near page).

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

GERMANY

AMS-NEVE is opening a German office in March run by six staffers currently employed by Siemens company BFE.

"We will be able to improve the level of service through greater resources for sales and technical support and pro demonstrations," saya AMS-Neve marketing manager Jim James. "We'll also be able to get more feedback from the market in terms of what it requires." The office will be headed by director Claus Schellenberg, who will re-

port to AMS-Neve European sales manager Greg Cluskey.

James says the development would not be followed by similar moves in other countries. "The German market and the relationship we have with the Siemens distributor there makes it sensible for us to atreamline the

other countries. The German market and the relationship we have with the Siemens distributor there makes it sensible for us to atreamline the decision-making process," he adds. There are now 15 AMS-Neve digital desks in the country, with Radio

Bremen ordering a Logic 1 fitted with a 16-output AudioFile for radio drama and chamber music programming.

METHERLANDS

WISSELOORD STUDIOS IN HILVERSUM has bought the first SSL SL9900 console in Europe. Due for installation in Studio 1 in April, the 72-channel desk will aid project interchangeability between the studio's other SSL rooms, according to MD Bart Sloothaak.

"Studio 1 is the biggest room, but we also have a large mix room with a 72-channel SSL," he says. "Because the signal path of the SL9000 is so good, I also want to be able to use it for recording.

"I've been waiting to make a decision on a new deak for almost three years, and I couldn't make up my mind," adds Sloothaak. "When the SL9000 came out, I went to Oxford and realized it was exactly what I was looking for."

Inte ORGANIZERS OF THE International Broadcast Convention 'Soclaim that nearly 270 exhibitors, 360 which are IRC first-timers, are already confirmed for the first incarnation of the show as an annual event. The call for papers has generated 131 submission to date from 280 countries of the contraction of the contraction of the shown of the RAI in Amsterdam in which exhibitors can meet the organizers, subcontractors, and RAI staff.

ROBERT PALMER MINES THE DEEP BLUES (Continued from preceding page)

rooms at the same time; we had a direct guitar track; and we had a mike trying to capture the hum of the windows from the guitar tones, too."

dows from the guitar tones, too."
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Gare cutting to Fine Et Rich Rosson al-

burn days before the Jones session. According to Palmer, Thompson is part of a generation of young Mississippi musicians who combine the regional blues tradition with more modern rhythmic

tradition with more modern rhythmic influences, such as soul and fulls, gen-full reason and the such as the such a

CeDell in a juke joint once, and he played the whole night through a phase shifter," Palmer recalls. "It was wild. I guarantee you've never heard anything like that."

anything like that." I radiation with experimentation is with keeps the blass perimentation is with keeps the blass perimentation is with keeps the blass. And, he adds, the work of a Davis, Burnside, or Kimbrough has the appeal of any sublimely untarned misin. The sound is so shashing and chaotic. "The sound is so shashing and chaotic. The sound is so shashing and chaotic with a subject of the number of the state of the state of the state of the number of the state

Billboard.

STUDIO ACTION

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP	
TITLE Artist/ Producer (Label)	TAKE A BOW Madonna/ Babyface Madonna (MawrickSw/Warner Bros.)	BABY Brandy/ K. Crouch (Atlantic)	OLD ENOUGH TO KNOW BETTER Wade Hayes/ D. Cook (Columbia)	LIGHTNING CRASHES Live/ J. Harrison Live (Radioactive/MCA)	BIG POPPA/ WARNING The Notorious B.I.G. (Bad Boy)	
RECORDING STUDIO(S) Engineer(s)	MUSIC GRINDER (Los Angeles) Brad Gilderman Eric Fisher	STUDIO 56 (Los Angeles) Booker T. Jones III	SOUNDSHOP (Nashville) Mike Bradley	PACHYDERM (Cannon Falls, MN) Lou Giordano	HIT FACTORY (New York) Rick Travali	
RECORDING CONSOLE(S)	SSL 6072E/G	Trident BOB	Trident Vector 432	Neve B06B	Neve VRP/ SSL 4000G	
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A800 MK III	Alesis ADAT	Sony 3348	Studer A827/A820	Studer B00	
STUDIO MONITOR(S)	Custom Bi-Amps Yamaha NS10	JBL	Westlake BBSM 15	KKRK	Augsperger Yamaha NS10	
MASTER TAPE	Ampex 499	Ampex 489	Ampex 467	Ampex 499	Ampex 499	
MIX DOWN STUDIO(S) Engineers(s)	THE ENTERPRISE (Los Angeles) Jon Gass	STUDIO 56 (Los Angeles) Booker T. Jones III	SOUNDSHOP (Nashville) Mike Bradley	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	HIT FACTORY (New York) Rich Travali	
CONSOLE(S)	SSL 8000 with Ultimation	Neve VR60	Trident Vector 432	SSL 4064E	Neve VRP	
MULTITRACK/ 2-TRACK- RECORDER(S)	(Noise reduction)	Studer A820	Alesis ADAT	Studer A80 Mitsubishi X-B50	Studer A800	
STUDIO MONITOR(S)	Augsperger	JBL	Westlake BBSM 15	Yamaha NS10	Augsperger Yamaha NS10	
MASTER TAPE	Ampex 499	Ampex 4B9	Ampex 499	Ampex 499	Ampex 467	
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	STERLING SOUND Ted Jersen	HIT FACTORY Calton Batts	
PRIMARY CD REPLICATOR (ALBUM)	WEA Manualacuring	WEA Manufacturing	Sony Manufacturing	Uni Manufacturing	BMG Manufacturing	
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing	Uni Manufacturing	BMG Manufacturing	



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3M Reliability



A quarter century on, the dynamic trade-group remains expert at keeping its diverse, globe-spanning members in the center of the mix. by PAUL VERNA

ot even the most forward-looking visionary could have predicted that a tiny, homespun coalition formed to recommend standards for consumer audiocassette

lengths would grow into a

global trade association representing the interests of the largest, most diverse and most influential manufacturers in the world.

The story of how the ITA (we'll get to the meaning of the acronym later) underwent this dramatic 25-year evolution attests to the foresight and leadership abilities Charles Van Horn, executive VP, ITA of its founder, Larry Finley;

his successor. Henry Brief: and the associa-

tion's new executive VP Charles Van Horn. Today, the ITA consists of 450 member companies scattered throughout the world. Beyond a core group of magnetic and optical recording-media manufacturers, the Association's membership comprises raw-materials suppliers, process-equipment manufacturers, program-rights holders, recording- and playback-equipment manufacturers, and audio- and video-dupli tors/replicators. The ITA is headquartered in New York, has offices in London and interacts with sister organizations in other territories.



The three men responsible for growing the ITA to its current level and keeping it in the forefront of technological change have always embraced new configurations, new media and new trends-with an eye toward better serving its membership

When video entered the picture in the early '70s, the ITA was among the first industry groups to welcome the medium into the mix. Later, when the video laserdisc and audio compact-disc emerged as promising new formats, the ITA understood that these new media did not immediately threaten the existence of

analog tape. In fact, many of the companies that had developed audiotape and videotape were also leading the way in the digital domain, and they expected both mediums to coexist, as they have for the past 15 years.

The ITA was also swift in recognizing its own shortcomings. For example, Brief realized in the early '80s that the group's name, the International Tape sociation, no longer accurately reflected the realities of the marketplace. Accordingly, Brief suggested changing the name to the International Tape/Disc Association, a tag that he and other board members agreed would not become obsolete in the foreseeable

They were wrong, as Brief explains. "Back in 1980," he says, "we fully expected there would be three different, noncompatible videodisc formats, so I went to the [ITA] board and asked them to change the name of the association to International Tape/Disc Assn., which they did, with only one dissenting voice.

That man, in all of his wisdom, voted against it and said, 'Hey, what are we going to do? Every time a new format is invented, we're going to change our name? Well, this man was a hell of a lot more forward-reaching than we were.

With floppy discs, computer tape and magneto-optical discs in the product mix of many ITA members, the Association is once again re-examining its name, now under the leadership of executive VP Van Horn. He says, "We have a 25-year investment in the name ITA. What we are exploring—and hopefully announcing in March—is a recommendation to our board that we have a short descriptor that would go along with 1TA. I think you will still see ITA in the globe, which has been used since 1970, Continued on page 76

The Shape

Analog lives, but increasingly the name of the game for manufacturers is adapting to the digital shift. by STEVE TRAIMAN

he professional tape market is adapting nicely to the gradual shift from analog to digital mastering and replication for both audio and video products. The industry is moving into optical media at the same time, with a varied sense of urgency. A look at major manufacturing sources here and abroad provides an insight into corporate philosophy and a very healthy marketplace. Cost pressures are intensive, however, due to significant raw materials increases (see separate story, this The Recording Industry Assn. Of America (RIAA) reported

record sales net of returns for the first six months in all formats. a trend which was expected to continue when year-end figures are confirmed very soon. While CDs took the lion's share of the market, analog audiocassettes are still a significant factor, and even 12-inch vinyl made a modest comeback. An estimated 600 million prerecorded videocassettes were shipped to the consumer maret in 1994-another record output-exclusive of growing corporate and educational sales

At Ampex Recording Media Corp., Phil Ritti, VP, pro audio and video, reports "good health in the pro-audio business, with analog 499 Grand Master Gold continuing to grow for high-end multi-track applications and mixdowns." He acknowledges a gradual transition toward digital, but points out that "there's still a very strong artistic preference for the 'sound' of analog tape, with smaller digital modular devices for special projects and more incremental recording in digital where we've seen double-digit neroscos in volumo

A "PACK-OUT' WITH ALESIS In digital, he notes growth in the Ampex high-end open-reel 467

series and digital U-Matics. DAT (Digital Audio Tape) is expanding for a variety of applications, available in 15, 30, 46, 60, 90 and 120-minute lengths in several

different packaging configurations "An exciting newcomer is our digital 489 SVHS-based 1/4inch format for the Alesia system, a very successful product for the pro-audio



Going for Gold: Ampex 499 analog tape Continued on page 82



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Confronting The Cost Demon

With production capacity already "maxed out," manufacturers now struggle to hold the line against "obscene price increases" for materials by STEVE TRAIMAN

hile the pro audio and video industry had its biggest year ever in volume sales in 1994, profitability was a disaster for every manufacturer. The culprit was simply an escalation of costs in raw materials for at of the audio and video tape, shell and packaging. BASF had its first price hike in 60 years, 3M its first in 14 years, and every other major player has-or soon will-pass along some of these costs to studios and duplicators—and eventually

As Don Rushin, 3M marketing and international director, pro tape, points out, "In 1994, PVC resins were up 28%, cobalt for coatings up 67%, aluminum for audio- and videocassette flanges and hubs up 21%, polyester backing up 7%, and a combination of

and hubs up 21%, polyester bucking up 1%, and a combination or paperboard and plastic resins for all packaging up 19%. According to plastics-industry sources, in the last two years, PVC resins have gone up for a metric ton (2,200 pounds) from \$460 in February 1983 to \$590 in February '94 and another 59% to \$940 by year-end. High-density polyethylene for shrink-wrap and other uses, which sold for 32-to-34 cents a pound in January

"For our new technical products in the digital domain, we've put in a \$20 million state-of-the-art coating line for new metalparticle products like Betscam SP. We're investing both dollars and engineering 'brains' to make new products very efficiently.' Admitting they had reached the point of inability to absorb all significant raw materials' cost increases. Ritti confirmed the first Ampex price increase in seven years for pro-audio products this January, from 3% to 5% for most analog and digital lines.

PAPERBOARD AND PALLETS

"Our polyester supplier alerted BASF to 'obscene' price increases for '95 on top of significant cost hikes last year," recalls Terry O'Kelly, BASF director of sales for pro products. "We produce our own chrome for coatings but have seen everything else go up, from seven increases in paperboard for packaging and inserts last year to the cost of wooden pallets!" Observing that BASF will celebrate the 60th anniversary of its discovery of magnetic recording media this year, O'Kelly says, "Prices have



ron left: 3M's Don Rushin; Ampex's Phil Ritti; BASF's Terry O'Kelly; Sony's Joe Tibensky; TDK's Dong Booth

'94, was up to 48-to-51 cents as of mid-December, with a further increase expected this first quarter.

Rushin notes a greater demand and some controlled capacity, with a long lead time necessary for new plant construction. "We've learned to improve productivity in the manufacturing process as we've been in multimedia for a long time," he notes. For example, we're running coaters at faster speeds and eliminating waste while improving automation. In this highly competitive pro market, we've absorbed all these materials' increases until now. But for the first time in 14 years, we had to bite the bullet last November with a 2 1/2-to-4% price increase for pro tape, depending on the format. At this point, we hope to hold the line for the foreseeable future." In the U.S., 3M has major recording-media manufacturing facilities in Hutchinson, Minn. Menomonee, Wisc., and Irvine, Calif.

INCREASED SPEED AND YIELDS

At Ampex, Phil Ritti, VP, pro sudio and video, confirms that all raw-material costs are way up for virtually every element rawinate rat cost as way up 100 virtually every termination tapes manufactured in Opelika, Ala. "The job of any manufacturer is to increase productivity," Ritti observes, "but with a mature product like tape, there's only so much you can do in cost cutting. We've in the mature product like tape, there's only so much you can do in cost cutting. We've increased our coating-line speeds gradually and have had our biggest success with increased yields through improved

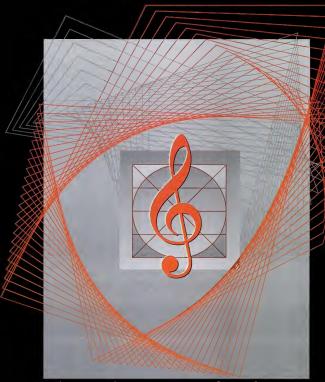
only gone down for the consumer, and have remained pretty stable for the studios and duplicators, but it's time they go up for "Costs are overwhelming production efficiency, and we can't

absorb them any more as we're all living on very thin margins. At our magnetic-media plants in Munich and Willstaett, Germany, we're continuing to refine our processes to run at the fastest speed in the industry, seven days a week." BASF has never had a price increase in six decades of manufacturing he says, but at press time a letter was being worked out to alert customers "for a price increase likely to be over 5% on the average."

EXCHANGE-RATE DETERIORATION

Sony has major record-media plants in Carrollton, Ga., Pittman, N.J., and Portland, Ore., and a significant investment in the DADC (Digital Audio Disc Corp.) operation in Terre Haute, Ind. "We've seen all our raw materials' costs go up the last few years," confirms Joe Tibensky, marketing director, recording media. "In addition, we've seen the U.S.dollar/Japanese yen exchange rate deteriorate over the same period. We had our last price increase in July '93 for both audio and video metal products, and a 3% increase on some products like U-Matics last June. For the industry's sake, we'd like to believe that these vital price increases will hold up."

Continued on page 90



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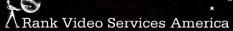


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although it has a more modern look to it today (see logo). But you may find around that globe, for instance, a descriptor that calls us 'the international recording-media association...

"It's really recording media that we're all about," Horn. "We do not want to get in the trap of adding magnetic or optical to the name,



only to have to deal with this again 10 years from now By then, the ITA will be in the "undefinable outer reaches of everything that's now being described as cyberspace," according to Brief. He says. That's a niche that we ought to fill. One of our great strengths has been the diversity of our membership, and I think we ought to keep on going. As we expand into satellite broadcasting, that's where we ought to go

As we expand into mul-

ought to be there waiting to welcome those who come in."

timedia, that's where we ought to be. As a matter of fact, we STATISTICAL SURVEYS

If it pursues its current course, the ITA will inevitably continue to find itself at the center of the recorded-media industry. The Association participates in a constant give-and-take with its members, obtaining confidential information from them and turning it into statistical surveys covering at least seven market sectors, including blank audiotape and videotape, floopy discs. computer tape, magneto-optical discs and compact discs in all categories-audio, CD-ROM, etc.

These statistical programs are "something that a trade association can provide which the member companies themselves

Finisy and no idea his little associationwhich he and his wife, Betty, started on the living-room table-would mushroom into the 450-member hody it is today.

could not," says Van Horn.

The ITA also holds an annual meeting in March covering general developments in recording media. For instance, this year's meeting will provide a forum for debate on the new digital videodisc format. At that panel, representatives from the Toshiba-Time Warner consortium—and possibly the Sony-Phillips camp-will discuss DVD with members of the mastering and manufacturing community, according to Van Horn.

A MEETING FOR MOMS In addition, the ITA offers technical programs for members

interested in obtaining specific information about techniques, processes and developments in their particular areas. The cen-terpiece of these technical programs is the Magnetic and Optical Media Symposium, aka MOMS, which has been held annually for the past seven years.

The only ITA event for which technical papers are submitted

Continued on page 78 BILLBOARD MARCH 11, 1995

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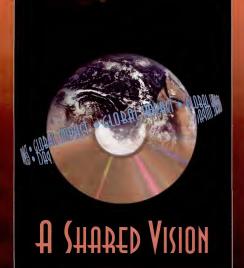
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ITA At 25

ahead of time, MOMS started as a 50/50 split between magnetic and optical developments. Now, says Van Horn, the mix has shifted in favor of optical media, which is seen as growing more rapidly than magnetic.

ITA's other events include Replitech, a duplication-and-replieation trade show it co-



approximately 3,500 people-will move to a arger facility, possibly the nearby San Jose Convention Center REPLITECH ASIA

Replitech-which last year was attended by

sponsors with Knowledge Industries Publications Inc. Now in its fourth year, Replitech has been so successful that it has outgrown its current site. the Santa Clara Convention Center in Santa Clara, Calif. Starting in June 1996,

Replitech has also expanded internationally. Last year, a European show was added in Munich in April. Attended by nearly 1,600 people, the European Replitech this year moves to Vienna, where approximately 2,500 attendees are expected. This year, for the first time, Replitech will also be held in Asia. Scheduled for Oct. 24 to 26 in Singapore, Replitech Asia reflects not only the increasingly global orientation of the recorded-

The Association participates in a constant giveand-take with its members, obtaining confidential information from them and turning it into statistical surveys covering at least seven market sectors, including blank audiotope and videotape, floppy discs, computer tape, magaete-opti-

media industry, but also the emergence of Southeast Asia as a

vibrant market for tapes and discs.

"You need to have an Asian presence," says Van Horn. "There is an emerging market there that's a strong market, and we think there's a great need for a trade show there to reach replicators and duplicators in the Pacific Rim."

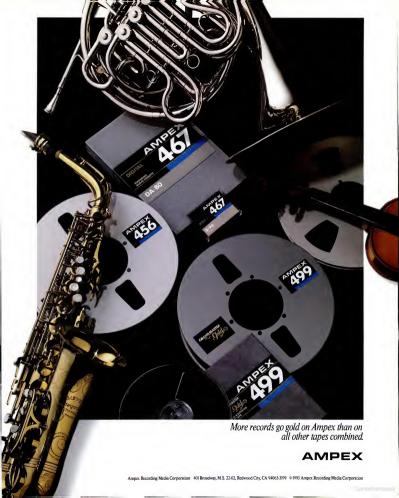
NOVEMBER UPDATE SEMINARS Another ITA event series is its Update Seminar, held every

cal discs and compact discs in all categories.

November for one day. "We ask a spokesman from each segment of the industry-whether it be blank tape, video duplication, audio duplication, CD replication, etc.-to give us a state of the industry report," says Van Horn of the Update Seminar. "Not a report on how their particular company did, but a report on how the industry did during that year. How that compared to the previous year, and what the forecasts are for the year to come. So that one-day seminar can give you a benchmark of the entire industry."

Continued on page 82

BILLBOARD MARCH 11, 1995





$A_{ m ssociative}$

ANECDOTES

Asked to recall anecdotes from their association with ITA, founder Larry Finley, departing executive VP Henry Brief and newly appointed executive VP Charles Van Horn told Billboard the following...

Larry Finley

"At our first seminar, in Washington, D.C., the guest speaker was Art Buchwald. The place had a capacity for 300 attendees. How many people did we have? Thirty-six. That was in 1970.

"Then, the second one was in Tueson, and we had the only hotel in town, which was really not a hotel but more like a big motel. They had one meeting room around the pol, so we had to have the sessions in the meeting room, then have a half-hour break so they could reset the room for lunch, and then reset it after lunch back to the session. About 150 people showed up at that one, and it poured like hell!"

Henry Brie

"I keep telling the story that at the first 1TA seminar I attended after ining ITA—this was in San Diego in March of 1980—somebody whose name 1 can't even remember, who 1 think at that time was with Magnavox, was one of the speakers, and he talked about what a crazy business the home-video business was. How hard it was to make a sale. How little you made on a sale even after you made the sale. How your own company was physically cutting the legs out from under you by introducing stuff that obsoleted what you were on the street trying to sell

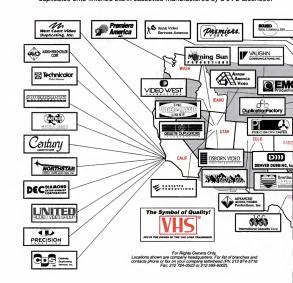
"And then he paused and said, 'On the other hand, being in this business, you get to meet a lot of interesting, fascinating, at times brilliant, people. You get to go to a lot of exotic places, like ITA seminars, for example. On balance, I'd have to admit is sure as hell beats owning a Taco Bell stand."

Charles Van Hern

I have subjected working tremendously with Haven Brief for the last 11 12 years, and I made a comment at the meeting last March when the announcement was made to the group there in attendance that Henry would be rettiring. I simply said that, as a testionnoisal of how much I've enlyowd working with Henry, everyone must agree that it has ownered very well because I heep hearing his jobces over and over and over agen. Many people years of Henry's pleas in a real test of one's notingnee.

A Salute to ITA

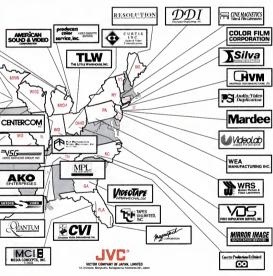
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ITA'S 25th Seminar Reflects Diversity Of

Media

eadlined "The Converging Headlined The Converges,
World Of Entertainment,
Information, And Delivery Systems," the ITA's 25th Annual Seminar-scheduled for March 8 to 12 at the Westin Mission Hills Resort in Rancho Mirage, Calif,-will help its member companies navigate the rapidly changing currents of multimedia.

An "Information Superhighway '95" forum will analyze the first-year impact of digital-broadcast satellite transmissions; on-line services, the Internet and the Worldwide Web; video on demand; trends in the phone and cable industries; and content providers' views of electronic delivery of entertainment.

Then, an ITA session on ontical media will attempt to answer the ques tion: "Do new formats mean new opportunities?" At press time, that panel was scheduled to include presentations on the competing digital videodisc formats by Sony, Philips, Pioneer, Nimbus, Toshiba and Time Warner.

Always on the cutting edge of home video, the ITA will probe that industry's newest frontiers, from challenges posed to VHS by emerging optical formats to the state of the duplication industry to the incompatibility of various formats. In order to give attendees as broad an overview as possible, the video session will provide an overview of new formats and mediums, from DVD to video CD to interactive televi-

Also on the ITA program is a forum on the digital information/entertainment industry. Among the topics...

. CD-ROM/CD: Where is the indus-

try going?
• Scaling the media mountain: 10 lessons from the laserdisc experience;

Intellectual-property protection in a digital world:

. Books on tape: Extending the life of analog tape:

 Snapshots of the information/ entertainment consumer. Appropriately, former FCC commis-

sioner and current president of Hearst New Media and Technology Alfred Sikes will deliver the keynote address at the ITA conference. While at the FCC, Sikes was instru

mental in establishing a "video dial tone" service, considered a sine qua non for digital delivery of video programming. Sikes also advocated a digi-tal high-definition standard, created an emerging-technologies research group and helped the U.S. achieve an advanced-communications infrastructure.-P.V.



The Shape Of Tape

market," says Ritti. "It has set up a new 'project studio' market for work that formerly was only done in a professional studio." A special "pack-out" promotion includes an Ampex 489 tape with every Alesis machine, and there are similar arrangements with Otari and Studer for Ampex open-reel analog and digital tapes.

On the optical side, Ampex has plans later this year to introduce a CD-R (CD-Recordable) product for CD mastering as well as track and album "proofs," which more studios are finding very effective for their clients. While not an optical manufacturer at

3M's AHD 113 digital-audio

masterina cassette

this time, "we've had strategic alliances with optical-format OEM suppliers for some time," Ritti observes, "and our position on future manufacturing will be a simple business decision based on demand."

DIGITAL WOODSTOCK

For 3M, Jim Hoskins, market development manager, pro audio, notes that the company maintains a key share of the pro mastering market with 1/2, 1 a project a few years ago. Other new digital "hits" for 3M include AHD (Audio Hi8) cassettes for the Tascam DA88 machines, and ASD (Audio SVHS) cassettes for the Alesis and Fostex digitalaudio multitrack recorders "Analog to digital is happening in the marketplace," Hoskins

observes, "particularly in a shift from open-reel to DAT, where our orders are up for tracking sessions, mixdowns, back-ups and commercials." On the optical side, 3M's new plant in Menomonee, Wise, went on-line in Sentember 1993 and is now running at close to full capacity for CD-ROM and CD-R, with the latter now

and 2-inch widths of all analog 996, 966 and 908 series tapes. On the digital side, 3M's new 275LE format was used on location at

Woodstock '94, where analog would have been the choice for such

offered in 63- and 74-minute versions. In Fremont, Calif., 3M has a major facility for magneto-optical high-density Data Discs. The company is looking more closely at MDs (MiniDiscs) as professional use in radio stations and studios widens, but is still evaluating the DCC (Digital Compact Cassette) market, says Hoskins.



At BASF Magnetics Corp., Terry O'Kelly, director of sales and marketing, pro products, reports strong growth in both analog and digital products last year. For analog,

ORIGINS OF THE ITA

The ITA was formed in 1970, when Larry Finley, having recently retired from a long and productive career in the record industry, heard from a ton-ranking executive at Motorola that the Office of Consumer Affairs was receiving complaints from people regarding the new Philips audiocassette format.

Finley recalls, "I started opening up the letters, and what were they? 'We bought a 60-minute cassette and it only runs 30 minutes.' 'We bought a 30-minute cassette and it only runs 15 minutes. There was no label that said. '15 minutes on each side' or '30 minutes on each side.

Since the government threatened to regulate the cassette industry if it did not regulate itself. Finley reasoned that manufacturers would be best served by an association that proposed labeling standards for the fledgling configuration.

Finley had no idea his little association—which he and his wife, Betty, started on the living-room table—would mushroom into the 450-member body it is today.

In fact, even later in the ITA's history, when it took on video,

Continued on page 84

the 911 series of 1/4- through 2-inch tapes expanded for both studio and archival uses, and the SM-900 maximum high-output tape "has received a lot of endorsements since its introduction last spring," he notes. In the digital domain, BASF last spring introduced its DM 931 mastering format, which O'Kelly terms "disappointing so far, as those studios using competitive tapes have found them satisfactory, and it's tough to get them to change. Unlike analog formats, where you have 'Good, better, best.' in digital all are 'very good.' We have seen double-digit growth for our DAT line, now offered in 15-, 30-, 60-, 90- and 120- minute lengths.' On the optical side, CD-R is rapidly growing, with a lot more

sterest from both studios and duplicators as client "proofs Magneto-Optical Discs for data storage also are in demand, with both formats sourced from European suppliers. BASF invested in laserdises a while back and, should CD-R improve as a consumer medium in the future, BASF might get involved in manufacturing. Meanwhile, the company had one of its best years for both audio- and video-analog pancakes, despite "doom and gloom" forecasts several years ago that linear analog-tape formats would Continued on page 86

3M salutes the ITA for 25 years of outstanding service. **3M** Reliability

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It's Unreal: High-Speed Vid Duping Thrives In Niches

ure, the mega-hit videos like "Snow White And The Seven Dwarfs" and "Jurassic Park" get all the attention.

But, much of the growth in video lies 'how-to" and industrial/corporate programming. Although real-time duplication is still Hollywood's choice for duplicating theatrical releases, industrial programming, cartoons and even some low-budget films are more and more often being done in high speed. And most EP work is also being done in high speed, according to equipment manufacturers and video

duplicators. No two duplicators who offer high-speed services



tion has begun to receive respect for its quality. That respect was probably deserved long

before, according to equipment manufactur-ers. But, unlike in the audio-duplication field, where high-speed is generally done in the same general way on all systems, for video, four systems are available and all offer dif-

have exactly the same reasoning for pur-

chasing their specific equipment. However, all of them told Billboard that quality and consistency are key benefits to high-speed

manufacturing. Most also said that for large

In the past few years, high-speed duplica-

orders, high speed is a necessity.

Finley was not sure he was making the right moves. "But we actually goosed video into the industry with our first seminar, when we pitted Beta against VHS," he recalls. The next milestone in the history of ITA came when Finley,

Starting in June 1996, ITA's Replifech conven-

tion-which last year was attended by approximately 3,500 people—will move to a larger facility, possibly the nearby San Jose Convention

after 10 years of growing the Association, felt it was time for him to turn it over. The problem was, he couldn't find anyone whom he felt was qualified to take over. Enter Henry Brief. Brief had served for 19 years at the Recording Industry Assn. Of America prior to joining ITA in 1980. It was during a June

Continued on page 86

ferent processes. Here's a rundown of which high-speed duplication systems are available.

The Sprinter from Sony Electronics Inc., Montvale, N.J., has The Sprinter from Sony Electronics Inc., Montvale, N.J., pias the most market penetration currently. It utilizes a magnetic printing process. In the last two years, Sprinter unit sales were up 70% and now have a current 'population' of more than 240 units, according to Michael McCausland, director of duplication products for Sony Electronics Inc., Montvale, N.J. "Sony attributes this growth to acceptance by major studios for home-video distribution," says McCausland.

Otari Corp.'s TMD is also experiencing a surge in growth, according to Robert LaVlolette, sales manager of industrial products, at the Foster City, Calif., firm. Much of that growth can be attributed to improved, faster cycle times; the new TMD-700 MKIII offers a duplication speed of 7 meters per second. Or, customers can purchase a Speed Upgrade Package, which upgrades older TMD models to the same faster cycle times. "Rather than making our older machines obsolete, we are con-

Continued on page 88

ratulations ITA

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Best Wishes to Henry Brief upon his retirement as Executive Vice President of the ITA.

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ITA At 25

1979 RIAA board meeting that the seeds of Brief's involvement with ITA were sown. "People started talking about this new phenomenon called home video and what did that imply for them as record manufacturers," recalls Brief. "And there was a guy maned Larry Finley who had started up ITA, and they were already involved in video. And so I went to visit Larry, and he answered all our questions."

Later, Finley asked Brief to return the favor by recommending a candidate to take over ITA. "I remember going back to the office and calling larry, saying, 'Hey, if everything else could be worked out, would you be interested in someone like me?" "says Brief. "And be said, 'You S.O.B., I dropped the bait hoping you'd bite on it. What the hell took you so long!?"

Brief. "And he said, You S.O.B., I dropped the bait hoping you'd bite on it. What the hell took you so long?" "
Ironically, Finley had solicited Brief's advice before starting ITA. Brief recalls, "I remember his coming up to see me one day and asking me what did I think of somebody forming a tape association. And my comment at the time was, "We need another association like we need another head."

The two worked together for a few years before Finley defin-Continued on page 58

The Shape Of Tape Continued from page 82

be eclipsed by digital and optical replacements by 1994.

DAT EXPANDING

For Sony Electronics Energy Products Group, Joe Tibensky, marketing director, recording media, emphasizes the company sees analog tape as flat or slightly declining, with digital formats surpassing analog by the end of 1985. Sony is only manufacturing digital products, with DAT demand continuing to expand, as well as the Dash 1/4 and 1/2-inch



as the DBB II A and II A:-inco open-reel formats. "Our videoduplication business continues to grow in volume but is shrinking in dollars due to the competitive market," Tibensky observes. All four varieties of the BetaCam format dominate the video-production business, he claims. Sony's KN formulation for the high-speed Sprinttion for the high-speed Sprint-

ers also does well in real-time applications for SP (standard play) duplication, as well as the growing EP (extended play) budgetvideo market. All video pancakes are manufactured in Dothan, Ala, with most pro audio formats imported from Japan.

On the optical side, Sony sees CD-R growing nicely, and MD propossional applications, and the MS000 pro mastering system. Magneto-Optical Disc demand is expanding rapidly, as storage capacity increases and manufacturing costs come down. "Media and format must match applications, with the added value of optical replacing tape at this point," Thenshy maintains. "We're well-positioned to take advantage of this shift during the rest of the decaded."

TDK GOES DIGITAL At TDK Electronics, Doug Booth, national industrial sales

manager, reports a generally good year for both audio and video panekes. "Volume set records, but prichalithy was in the follet," he candidly admits. "Today, this business has buyers who never had to deal with anything except fourer prices, and now everyone is facing reality." While all TDK panestes for both satio and video are currently ansage, the compast's preparing to go to digvideo are currently ansage, the compast's preparing to go to digvideo are currently ansage, the compast's preparing to go to digvideo are currently ansage, the compast's preparing to go to digvideo are currently ansage, the compast's preparing to go to digway at the mastering level. "In the U.S., cur MFD floopy-disk way at the mastering level. "In the U.S., cur MFD floopy-disk

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only the beginning.

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Best Wishes

to Henry Brief on his retirement as Executive Vice President. His wit and wisdom have been a great asset to all of us.

ITA At 25

titively turned over the reins to Brief. Now, the mantle is being passed again, as Brief retires and Van Horn—who joined ITA in 1983 in an operations capacity and soon rose to executive director—succeeds him as executive YP.

However, in the tradition of Finley—who remains involved in

ITA as treasurer, board member, consultant and spiritual guide—Brief has no plans of breaking his ties to the organization

"I've been appointed to the high and mighty and lofty and revered position of general consultant," he beams.

As the ITA closes an important chapter in its life and opens a new one, Finley, Brief and Van Horn remain as committed as ever to serving the needs of the recording-media industry, regardless of format.

The Shape Of Tape

plant in Irvine, Calif., does everything but coating," Booth explains, "and our videocassette plant in Atlanta also goes up to the coating process."

On the optical side, "TDK in Japan is the largest CD-R manufacturer in the world," says Booth. "CD-R took off in the last 12 months, and we've seen



at an interest conjugate to the strong



months, and we be seen triple-digit increases the past year. We're basically R&D oriented and get a lot of outside clients using our facilities." For CD Video, he observes it's not an overnight transition, but TDK has a heavy investment in all digital optical

TDK has a heavy investment in all digital optical formats. He also notes substantial MD manufacturing in Japan, where the consumer market has really taken off.

"In the U.S., 'mid-

"In the U.S., 'mid-America' doesn't want a \$500 MD player you can't take to the beach, or a \$20 MD," maintains Booth. "Hardware has to come

down to an under-\$100 playback unit with \$5 MDs before you see a consumer market here."

High-Speed Continued from page 85

tinuing to work with customers in adding value to what they already own," LaVlolette explains. The first VT-225 high speed in-cassette VHS Duplicator has

been shipped to Resolution, a duplicator in Burlington, V., from Highree Media, B. Segundo, Gall. This system, based on the same technology as the TMD, offers a contact-prist method using a 12-thet. VIH simror tape to print copies onto conventional balanc-chrome cassettes, according to Tom Burrows. High Tree VP of marketing. VT-225 is compact and energy-efficient. It can be used in the same environment appropriate for real-time CVCR, and it coule best dun other systems. Highere's extending



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"crapped out."

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MOL and the signal-to-noise ratios of other high output masters. But it has the reel-to-reel reliability and consistency of BASF 911. Low rub off. Precision—manufactured. It's classic BASF. The kind of BASF tape studios have been relying on since 1934. As you turn to face the band (gulp), you make a vow. If you're able to survive the next ten minutes,

the first thing you'll do is contact BASF at 1-800-225-4350 (Fax: 1-800-446-BASF); in Canada 1-800-661-8273.

DEMAND IT.





High-Speed Continued from page 88

promises to cut setup, operating, maintenance and materials

And lastly, the advanced double-speed AG-6842 H system from Panasonic, Secaucus, N.J., is considered by some to be in the realm of real-time duplication, but in offers double production and is said to maintain 1X quality. According to Richard Nuffer,

product- and marketing-manager for Panasonic Duplication, the system "has received acceptance from many of the Hollywood studios for the stricel releases"

WHAT IT ALL MEANS

What does all this technology mean? As has often here reported in the past, video uplication in not high-profit basiness. For profits are robatised because of the sheer volume of causettes for the profit are robatised because of the sheer volume of causettes of the profit are robatised because of the sheer volume of causettes of the best production efficiency for the least money without could not talk about the Highters system at presentine, but could not talk about the Highters system at presentine, but the profit of the profit

Lloyd Dorfman of Vaughn Duplication Services, New York, N.Y., says, "High-speed duplication with a TMD system wipes our TSF of quality-control time, because you know every cassetter from one paneake will be the same. All orders of 2500 pieces and above are duplicated in high speed. As for our EP work, all of it is done on the TMD because the quality is better than it is in realtime. Eighty percent of clients do not specify real-time or high speed. High-speed quality is that good."

Although theatrival reliases from Technicolor Video Services, Camarillo, Golffa eve does in real-time, the company does much of its other SP programming and much of its EFP programming and much of its EFP programming sheeting, feels that "There is no longer a disparity between high-speed and real-time qualify. We decide which method of quite speed and real-time qualify. We decide which method of quite turran vanual time, and how we can best meet customer needs. Typically, longer programs are does in real-time."

HIGH-SPEED FEATURES

A lot of betarried releases are done in real-time at Earth Video Services, Deerfield, I.a., awell, However, Eanh has created Master Starp duplication labels which are feature films duplicated in the E7 mode on TMD 1 high speak mealure. These films due to the term of the term of the term of the term of the dot a respectable amount of other work in the E7 mode on the TMD. **comments president David Cupler.** A large amount of our capacity is also being duplicated on the Panasonic & system. If Bell is the best combination of quality and efficiency officers in the video duplication market. If others is any quality difference the term of

Allied Digital Technologies (the new company that resulted from the merger of Allied Film & Video and HMG Digital Technologies) of Detroit, Mich., is a Sprinter customer. According to First Mileo, necentive V Foliase and marketing. "A significant percentage of the work we did in 1648 was in E2 frequent with customers who produce acrons, animated fastures, promotion work and any other area where cost is a factor. Running in high-people can offer a significant cost savings in tape. Also, because each real-time deck is a mini-manufacturing center, quality control is more difficial. With the Sprinter, produvitl outsine to figure more preminently into displicators' expansion plans."

Pete Stock, president of Video Duplication Services, Columbus, Ohlo, believes to much in the high-speed process that the company's new plant, currently under construction, has room for 12 TMDs. Right now, he already owns four systems and has another one on order. "Some of our EP customers ask us for TMD duplication specifically," explains Stock. "EP duplicated on a good TMD tape will give better quality than SP on a cheap tape."

Where does high-speed duplication go from here? "The newest area of growth for VHS duplication happens to be in the LP mode," says Sony's McCausland. "This format is being utillized by studies to increase distribution of sell-through product. Until now, EP duplication was the format chosen for the \$93.5 perice point product. Now studies can market better value and preference of the product of the product of the product of LPC, while still passing along a reduction in tape costs. "Until last appray, this format was only available on consumer-

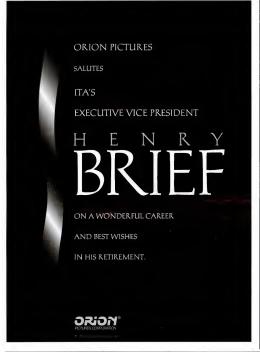
level VTRs, with the inherent quality problems associated with non-professional recorders. Sony has developed an LP Mirror Mother VTR that allows these programs to be Sprinted at high speed, with consistent quality and Sprinter economies."

Cost Demon Continued from page 74

STYRENE AND OXIDE HIKES At TDK, Doug Booth, national industrial sales manager,

observes the "When the industry had competition, it was for the chapters pricing to both audic- and videotape products, and nobody bull; new plants. Now prices on all raw materials are nobody bull; new plants, low prices on all raw materials are productions of the product of the product of the product formats, and were all imased out with expantity. We've seen multiple haloes on styrens, base film and coddes that in the past we could absorb, And we've got an inercasing gap between the U.S. could absorb, And we've got an inercasing gap between the the U.S. and styreform for packaging are also vay up, and there aren't no many places left to save a dellaw whont compromising qual-

Booth Field the TDK consumer divition is likely to have to increase prices across the board very son, as will the profit-sion for what is now an all-analog product line. Everything but the final coating process is done at US planta in Frince, Gall, and Allainta, and TDK is prevarige too go to digital formats, with the proposed profits of the process in done at US planta in Frince, Gall, and Allainta, and TDK is prevarige too go to digital formats, with the proposed process of the proposed process of the process



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(Continued on page 92)

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REALESTATE Update

CALENDAR

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MARCH

York, N.Y. 100x16.

March 6. "Multimedia And The Music Marketplace: Projections For 1995," panel presented by the R'nai B'nth Music And Performing Arts Unit, Sutton Place Synagogue, New York, Brad Symon,

212-980-5920 March 7, 16th Songwriter Showcase, pres-ented by the Songwriters' Half Of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

March 8. "On The Road Again: Agents And Promoters," panel sponsored by the International Managers Forum, BMI office, New York, Barry Bergman, 212-213-8787

March 8-12, ITA 25th Anniversary Spring minar on "The Converging World Of Enter-inment, Information, and Delivery Systems," Westin Mission Hills Resort, Rancho Mirage, Calif 212-643-0620 GOOD WORKS

NAME VALUE: R.E.M. vocalist Mi-

chael Stipe has added his name to the Hard Rock Cafe Signature Series T-

shirts, the proceeds of which go to char-

ity. In the case of the Stipe-T, proceeds

from the sale will be donated to Artists

For A New South Africa (ANSA).

founded in 1989 by artists and enter-

tainers committed to a democratic

South Africa. So far, the Signature Se-

ries (11 now exist) has raised more than

or Allysa Lawson, 212-333-7728.

\$2 million for charities, Call Jill Siegel

TOUR & FOOD SUPPORT: Tom

Petty & the Heartbreakers, embark

ing on their first concert tour in more

than four years (Feb. 28-May 23), are ioining USA Harvest, the all-volunteer

food-distribution organization. Concert-

gners will be asked to bring cans of food

that will be collected at the venues and distributed to local missions and shel-

ters. Since its inception eight years ago,

USA Harvest has collected 467 million

pounds of food. Call Julie Nathanson

at 310-659-6400

March 9, "Entertainment Law For The General mer," seminar presented by the New York State Bar Assn., Park Central Hotel, New York. 800-582-2452

March 13, Soul Train Music Awards, Shrine Auditorium, Los Angeles, 310-858-8232. March 13, "Classical Music Recordings in The '90s: Are They The Best Ever? If Not, Why Not?,

seminar presented by the New York chapter of NARASA ona Home Educational Program CAMI Theater New York Ion Marries 212,245,5440 March 14-16, New Media Expo, featuring the Second Annual Interactive Media and Marketing Awards Los Angeles Convention Center Los Angeles 617-449-6600.

March 15, "Financial Planning—Projecting, Protecting Your Future: The Basics," presented by Los Angeles Women In Music, Ma Maison Sofitel, Las Angeles. 213-243-6440. March 20-26, Canadian Music Week '95, var-

March 21-25. Winter Music Conference, Four tainbleau Hilton, Marril 305-563-4444.

March 22, American Jewish Committee 1995 Music-Video Division Human Relations Award Dinner, honoring Alliance Entertainment Corp. copresident/000 Jerry Bassin, Plaza Hotel, New York. may Myron, 212-751-4000 x338. March 26, 12th Annual Event Marketing Con-

ious locations, Toronto, 416-695-9236.

rence—"Sponsorship Value: Getting, Meas ing, And Increasing Yours," presented by International Events Group, Chicago Hilton and Towers, Chicago 312,944,1727 March 26, Seventh Annual Tamika Reggae Awards, the Town Hall New York, Clinton Lindsay

718-515-4895. March 28. "Records, Technology, And Con-

mers." panel sponsored by the Los Angeles Music Network, the Derby, Los Angeles, 818-769-March 31-April 2, Klassik Komm, Congress

Center, Hamburg, 011-44-49-202-278-3112.

LIFELINES

RIRTHS Girl, Micaela Megan, to Tim and Pa-trice Landers, Jan. 11 in Sherman

Oaks, Calif. He is a producer and session bass guitarist who has played on albums by such artists as Tracy Chapman, Michael Damien, and John Tesh, and on numerous movie soundtracks, television theme songs, and commercials. She is owner of Tune Town Music Publishing.

Girl Maria Victoria to Berch and Ca. briela Rupenian, Jan. 23 in Montevideo, Uruguay. He is the owner of CX50 Radio Indepencia and 94.7 Concierto FM in Montevideo; he is also a radio air personality and host of several music television progams

Boy, Kenneth Jesse, to CeCe and Bonnie Rogers, Feb. 2 in New York. He is a recording artist on Strictly Rhythm Records

3M HELPS SONY, PHILIPS UP VID-DISC ANTE (Continued from page 3)

and technological development under VP Kenichi Mori. Among his responsibilities is coordinating activities with Time Warner and a consortium of

seven other hardware manufacturers. Sony and Philips' emphasis on the that the partners would join forces to back a single system. At the National Assn. of Record Merchandisers convention in San Diego, where both DVD units were being demonstrated. Sony VP Bob Sherwood told Billboard, "We have no plans to open a dialog."

One reason Sony believes its DVD will succeed is the ease of disc manufacturing, only 15%-20% more than an audio CD, he said. Sherwood esti ates production costs at \$1 per double-layer disc, excluding packaging. 3M developed this faster than we thought they would," Sherwood said. "It's something we now know is not a proposal, but a fact.

Sony, Philips, and 3M argue the two-sided disc has to be more costly. But evaluations are difficult, Rosen berger acknowledges, until "we understand better" the manufacturing caps bility of Time Warner's Olyphant, Pa., disc plant. Rosenberger says he has been invited for a tour, but won't reveal when, 3M disputes criticism of its own photo-polymerization process noting "2-p" has been used to replicate laserdiscs since 1981 with yields of

After NARM, both camps took their emonstrations to Los Angeles for further meetings with the studios during Grammy week. Sony and Philips, lacking movie commitments except from Sony-owned Columbia and Tri-Star, have some work ahead of them. The day after Sony announced its double-layer emphasis (Billboard, March 4), MGM/UA Home Entertainmen president Richard Coben responded that the studio would continue to endorse the Toshiba-Time Warner for-

"Sony has yet to share with us the new technological developments an-nounced yesterday," Cohen stated. "In the meantime, our position with respect to DVD remains unchanged, in that we seek the highest-quality product at an affordable consumer price Cohen chaired the Hollywood com mittee that presented both camps with a DVD wish list, such as the ability to

play full-length movies and copy pro-

tection. It was also thought to be protection against a format war. If Toshiba-Time Warner and Sony-Philips proceed, "that is disappointing." says an MGM/UA source. "But. as long as they've met our requirements, we've done the job." A homevideo executive, familiar with the technology, agrees. "I don't think [format incompatibility] was addressed by the committee at all," he says, "In that

sense the committee was a much exaggerated force." Except for the studios owned by either camp, observers say the likelihood is that the majors will license movies to both formats. As Cohen said, "MGM remains open and is willing to consider any new developments."

FOR THE RECORD In the March 4 article "Atlantic

Offspring Fine-Tune Succes act Clannad, not Planet, should have been included among the acts signed to Atlantic Records by Jason In the March 4 issue, an article on

Melvin Van Peebles gave the wrong release date for his album "Brer Soul." The album was released Sept. 26, 1968,

Contrary to a story about P.J. Harvey in the Feb. 18 issue, the photography on Harvey's "To Bring You My Love" album was shot by Valerie Phillips from a film by Ma-ria Mochnacz, The back-cover photo was shot by Kate Garner.

BILLBOARD MARCH 11, 1995

Radio

Meeting Radio DJs A World Away

U.S./Former U.S.S.R. Exchange Opens Dialog

■ BY BRETT ATWOOD

LOS ANGELES-Radio broadcasters from the U.S. and the Commonwealth Of Independent States of the former Soviet Union are embarking on a global exchange of new ideas, business strategies, and technologies. The "sister radio stations" project, which began in November, is sending

select staffers from eight radio sta tions in both regions to observe and learn from each other. The unique exchange program was organized by the Atlanta-based

Friendship Force, which was founded former president Jimmy Carter and his wife, Rosalynn Carter.

The travel and acnine U.S. and 12 C.I.S. broadcasters is being funded by the Eurasia Foundation.

U.S. broadcasters participating in the experimental program are WHIO Dayton, Ohio; WGST Atlanta: WUGA Athens, Ga.; and Minnesota Public

stations taking part in the exchange include Radio Rendezvous in Nizhny Novgorod (formerly Gorky); Geor-gian State Radio Tbilisi in the Republic of Georgia; Baikal Wave Irkutsk in Russia: and State Radio Belarus in

"We're looking to build long-lasting relationshins between these stations," says Friendship Force project director Harriet Kuhr. "On a technical level, we establish a learning place for American stations to help their sister stations in the former Soviet states. However, there is also an important personal element. The real goal is to begin an interaction that will continue even after funding is

The first phase of the project began in November, as nine U.S. radio staffers traveled overseas to visit their aister stations. The second phase began Feb. 12, when 11 C.I.S. citizens begar their U.S. excursion, which lasts through Thursday (9). "It was strange to see the contrast

between old and new technologies under the same roof," says WHIO air personality Jackie Dave, "Radio Rendezvous still uses reel-to-reel equipment, but it manages to produce topquality broadcasts. In the same building, the staff of French-owned Radio Europa Plus has advanced equipment that we have yet to see here. It was a strange mix

A handful of upstart commercial radio stations are popping up in Russia as a result of the region's newfound democracy. Commercial radio is expected soon in the republics of

Georgia and Belarus. "The business side of radio broadcasting is still relatively new here says Radio Rendezvous PD Lev Valkov. "We do the same thing in pro-

gramming and ad sales, but our market isn't nearly as competitive. I may apply some U.S. commercial and mar-keting ideas back home."

With a population of approximately 3 million, Nizhny Novgorod has only nine FM stations.

They have not divided up their population into the niche groups the way that we do," says WUGA station manager Gene Craven.

Dave says radio executives in the C.I.S. will soon face new challenges as private radio competition continues to

There is not a lot of competition there right now, so it's difficult to explain the necessity of establishing a strong identity early on," says Daye. "We rely so heavily on research, but this is an entirely new concept to

Economic decline and impoverished conditions may hinder the advancement of commercial radio in the Republic of Georgia, according to Jan Banker, WGST special projects director, who visited Thilisi-based Georgian State Radio in November.

"There was little electricity and no water or heat," she says. "Their lifestyles were better when it was the Soviet Union, but there is a spirit that things will get better. The people were very warm and optimistic ab their country despite all of the diffi-



celebrities stopped by to say helio to Carl P. Mayfield, the WSIX Nashville jock and host of SW Networks' new "Country's Most Wanted" show. Pictured, from left, are, Vince Gill; Mayfield; SW producer Bruce Goldberg; Sweethearts of the Boden's tarie Gill and Ine Diffie

culties. There aren't a lot of people who can buy commercials there. However, when the economy turns around, they will have the skills to be in a good position to compete.

Kuhr says that the Friendship Force hopes to continue the exchange program in the future, but that there re no immediate plans to do so. Still, the program's participants

aren't likely to forget the experie "Jocks are jocks, no matter what corner of the world they are from, says Daye. "I was really surprised to learn that people bitten by the radio bug are the same everywhere. We all seem to have a genuine passion for what we do



supporting her album "Martinis and Bikinis," visits Al Scoot, APD of KBBT/KUFO Portland, Ore.

Opry Singer Brings Background To Radio Carol Lee Cooper Is Colleague Of Many Of Her Guests ally the women's bathroom-which

■ BY JIM BESSMAN

NEW YORK-Daughter of Grand Ole Opry legends Wilma Lee and the late Stoney Cooper, Carol Lee Cooper is herself an Opry star, having headed the

Carol Lee Sing ers, the Opry's

backup quartet. Cooper. also a veteran Nasbville session

vocal

since

singer, added the role of

air personality to her long list of The weekly "Nashville Nights With Carol Lee," her "pet project," has been running on WSM-AM

since its inception in September 1993. The hourlong, taped interview show immediately follows Friday night's Opry broadcast, with guests including fellow Opry regulars like Grandpa Jones and Connie Smith, current country superstars like Garth Brooks and Reba McEntire. and other entertainment and anorta notables like Conan O'Brien and Richard Petty.

"It's an interview show, but I'm coming from a different angle than most interviewers because I've also been on the 'entertainment' side of the microphone," says Cooper, who first started harmonizing for her parents' act at the Ryman Auditorium (the old Opry House) at age 14. "I've also had the opportunity to know some things to ask about my guests that others probably don't Because of her closeness to other

country performers, Cooper also has the ability to land hard-to-get subjects like Dolly Parton, who appeared on the show a year ago. "Even at WSM, they asked how I got her," says Cooper. "They kind of forget how all us gals used to get stuck in that little tiny dressing room at the Ryman-which was re-

[had] just enough room for three or four people crammed in. You really get to know each other that way. And Dolly never forgets people in her life, no matter how far back you go in her career.

What Cooper doesn't already know from life, she extensively researches in books, bios, newspapers, and magazines "I'm interested in human interest.

But who's behind-the-scenes stories, "not just hit records-which I'll do if the record company wants-but I want to find what the person's about: fun stories, on-theroad, or maybe even sad stories

'I'm interested in human interest. behind-thescenes stories'

Cooper's first Christmas Eve show, for example, brought together six Opry women-her mother, Jan Howard, Jeannie Seely, Jeanne Pruett, Jean Shepard, and Connie Smith. "They all shared Christmas stories, and Jan told about her last Christmas together with her sons, one of whom later killed himself and another [who] died in Vietnam. So there were

highs and lows, and people liked it

so much we re-aired it last Christ-

"Nashville Nights With Carol " is the brainchild of David McCormick, CEO of Nashvillebased Ernest Tubb Record Shops. "He started using me as an interviewer for his Fan Fair booth four years ago, and I didn't even know I could do it," she says. McCormick hought the air time, and Cooper, who also announces WSM's "Ernest Tubb Midnight Jamboree" show live from the Tubb chain's Opryland outlet following the Saturday night Opry show, jumped at the chance to branch out further. Usually focusing on a single art-

ist, each program combines interviews with music, either from a current album or performed live instudio. A regular feature is the live commercial from Ed Gregory, who heads United Shows Of America, a fairground attraction boasting a buge midway and country shows featuring Opry artists. "We call him wherever he is, and he plugs [in] wherever he is," says Cooper, adding that Opry stars performing at the fairs also do live phone-in com-

The show also has featured actors like Buddy Ebsen and several NASCAR drivers, "Because of our sponsor, of course, the main thing is for us to sell records," Cooper says, but [producer] Kevin [Anderson] went through the files and came back and said, 'Carol, you won't believe all the people in our industry who've done race-car songs,' from Marty Robbins on. So we go in all different directions."

Many directions inevitably lead back to Cooper's origins, "Riders In The Sky came on, and we sang a western song together, then Ranger Doug told me that when he used to be a reporter for the Country Music Foundation, the first interview he went on was [with] my mother and dad. Darryl and Don Ellis, who were on my first show, said their mother was a performer whose influences were Kitty Wells and Wilma Lee Cooper. So you see a lot of tie-ins, even between artists who weren't even born yet." Last spring, Cooper did a two-part

interview with her mother, which drew letters of praise from around the country (WSM reaches 38 states). Such reach and feedback has started to get reaction to the unpublicized show fr Nashville publicists. "They're beginning to come to me now," says Cooper, who hopes such response attracts the interest of syndicators.

Hot Adult Contemporary...

Zonov are cre	ed from a crosscary	rational montors	sample of io 24 hour	ampley supplied by Broadcast Data Systems Radio Frac 5 a Cay: 7 Cays a week. Songs ranked by number of one	service 47 sout contemporary stations.
WK.	I. WK.	WKS.	WW.S	TITLE LABEL & NUMBER DISTRIBUTING LABEL	ARTIST
_				* * * No. 1	★ ★ ★ • MADONNA
①	-	1	11	TAKE A BOW MAYERCK/SIRE 18000WARNER BROS	A weeks at No. 3
0	2	4	19	YOU GOTTA BE 550 MUSIC 77531	◆ OES REE
3	3	2	13	CEFFEN ALBOM CUT	• EAGLES
①	4	3	15	IN THE HOUSE OF STONE AND LIN	
3	7	7	16	ALM (80)	Y GRANT WITH VINCE GILL
➂	12	12	6	EVERLASTING LOVE	GLORIA ESTEFAN
1	5	6	16	THE SWEETEST DAYS WING 801 1 OMERCURY	◆ VANESSA WILLIAMS
(1)	8	8	13	ON BENDED KNEE MOTOWN 850 244	◆ BOYZ II MEN
9	9	9	22	ALWAYS MEROJRY 916-227	◆ BON JOVI
10	6	5	25	I'M THE ONLY ONE ISJAND 854 068	MELISSA ETHERIOGE
11	10	11	12	HOLD MY HAND	HOOTIE & THE BLOWFISH
12	13	15	4	YOU GOT IT	◆ BONNIE RAITT
13	11	10	15	MENTAL PICTURE	◆ JON SECADA
14	15	14	45	IF YOU GO	◆ JON SECADA
15	14	13	16	NOTHING LEFT BEHIND US	RICHARD MARX
16	17	17	42	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
(17)	18	18	12	SUKIYAKI NEXT PLATCAUTONDON 857 68775LAND	◆ 4 P.M.
18	16	16	28	I'LL MAKE LOVE TO YOU	◆ BOY2 II MEN
19	19	19	46	COME TO MY WINDOW	◆ MELISSA ETHERIDGE
(20)	26	38	3	UNTIL THE END OF TIME	◆ FOREIGNER
n	21	27	5	HOW DID I GET BY WITHOUT YOU	JOHN WAITE
(22)	22	24	7	YOU DON'T KNOW HOW IT FEELS	◆ TOM PETTY
73)	28	32	4	IF I WANTED TO SLAND 854 238	◆ MELISSA ETHERIDGE
24	23	21	24	TURN THE BEAT AROUND	◆ GLORIA ESTEFAN
25	25	23	8	LOOK WHAT LOVE HAS DONE	PATTY SMYTH
26)	31	31	5	I KNOW	DIONNE FARRIS
27	27	26	9	ALWAYS AND FOREVER	◆ LUTHER VANDROSS
	_			* * * HOT SHOT	DEBUT* * *
28	NE	*	1	BELIEVE ROCKET 856 014/5LAND	◆ ELTON JOHN
(29)	30	29	11		HUEY LEWIS & THE NEWS
30	29	25	23	SECRET WHITE SIZE 18035 WARNED BACK	◆ MADONNA
(31)	32	37	3	STRONG ENOUGH	◆ SHERYL CROW
(32)	38	-	2	I LIVE MY LIFE FOR YOU	FIREHOUSE
33	33	34	6	MISHALE	◆ ANDRU OONALDS
(34)	35	35	3	METALIEVE I BELIEVE	BLESSID UNION OF SOULS
35)	37	_	2	COME BACK	LONGONBEAT
36)	40	_	2	RIDICACTIVE ALBUM CUTINCA HOLD ON ATLANTIC RESERVE	◆ JAMIE WALTERS
37	34	30	21	PICTURE POSTCARDS FROM L.A.	◆ JOSHUA KAOISON
38	39	40	20	ONCE IN A LIFETIME	MICHAEL BOLTON
39	RE-E	_	17	ONLY ONE ROAD	CELINE DION
**	*f.f	****	1/	550 MUSIC 77661	

HOT ADMIT CONTEMPORARY RECURRENT

1	1	1	6	BUT IT'S ALRIGHT	HUEY LEWIS & THE NEWS
2	2	2	10	LOVE IS ALL AROUND LONDON 857 580/5LAND	◆ WET WET WET
3	4	4	3	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
4	-	-	1	ALL I WANNA DO	SHERYL CROW
5	3	3	12	YOU MEAN THE WORLD TO ME LAFACE 2-4064348557A	◆ TONI BRAXTON
6	5	5	5	LUCKY ONE	◆ AMY GRANT
7	6	7	7	PRAYER FOR THE DYING ZTISHE 18138 WARMER BROS	◆ SEAL
8		-	1	I'LL STAND BY YOU SIRE 1816OWNENER BROS	 ◆ PRÉTENDERS
9	7	10	25	THE SIGN ARISTA 1 2653	◆ ACE OF BASE
10	8	8	17	FOUND OUT ABOUT YOU ALM OUT I	◆ GIN BLOSSOMS

Recurrents are biles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20

NAB Confab Raises Thorny Digital Issues

FCC Says It Will Support DAB Diversity, Competition

BY BILL HOLLAND

WASHINGTON, D.C.-FCC Commissioner Susan Ness told attendees at the National Assn. of Broadcasters' State Leadership Conference Feb. 27 that the commission is worried about "the troubling question of fairness" to terresbroadcasters of future

multiple-channel satellite digital-radio competition However, Ness told the broadcasters present that she and the other commissioners would not refuse to allocate spectrum for satellite companies because "the commission will not stand in the way of new services.

The FCC commissioner said it was most important for radio broadcasters to file appropriate comments with the commission during the upcoming proceeding on DAB spec-trum dealing with "sound economic reasons and solutions that would support the twin goals of diversity

and competition." Ness also said the FCC would try to help make the digital playing field level in situations "where there could be 50 channels [on satellite DAB] per market vs. something like four per market" for traditional ra-

dia FCC Mass Media chief Roy Stewart echoed Ness's comments. We have an obligation to ensure



Wowed That's KIIS Los Angeles afternoon lock the Nastyman, slunned by a visit from Giant recording artist Jade. Pictured, from left, are D., Tonya, Nastyman, and Joi.

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WASHINGTON ROUNDUP

that radio stations are not usurped by satellite," he said, pointing out, however, that terrestrial stations must make sure that "public-affairs programming and discussion of local issues" continue Addressing a different topic at the

same meeting, FCC Enforcement Division Chief Charles Kelley put the brakes on rumors that the commission's long-awaited indecency guideline was ready to be released. "It ought to be out soon," Kelley said. "But I can't give you a date.

Let's say in the very near future." Kelley said the guideline, deigned to help broadcasters with FCC analysis of cases that brought fines and those that didn't, has taken so long to prepare because "what we said about what is not indecent has not been widely distributed or read, and we're still trying to

gather that information " Also at the State Leadership Conference lunch, Sen. Bob Packwood. R-Ore., chairman of the Senate Finance Committee, said he will fight against broadcaster spectrum fees as long as I am on the committee," a comment that drew a standing

Packwood added that in the Tuesday (7) Senate hearing on the House-defeated minority-tax-certificate program, if the committee views the program as a "quota sys-tem, it's dead." If it's viewed as a means to equal access to capital, "it may stay."

Arbitron Study Finds 95% Of U.S. Still Hooked To Radio

NEW YORK-Radio is used by 95.6% of the U.S. population over the age of 12, according to a new study of radio listening conducted by the Arbitron Company. That figure, which remains consistent with findings of previous studies, is nevertheless surprising given the "exploding smorpasbord of cable, satellite, and other new media choices," says

Arbitron.

The average listener spends more than three hours and 15 minutes a day listening to radio, according to the study, titled "Radio Today." The average weekly listening time is 22 hours and 51 minutes

Radio is most popular among female teenagers, 98.1% of whom listen in an sverage week However 25, to 34-year, old males spend the most time with radio (25 hours, 49 minutes) of any demographic group, the study found.

More than half of all radio listening takes place away from home. In middays, for example, 43.5% of radio listening occurs at work and 21.7% is in the

A detailed analysis of listening patterns for 15 different radio formats also reveals some intriguing trends. In the Pacific region, for example, shares of listening for Spanish stations is double the national average for Spanish radio listening. In the Middle Atlantic region, shares of listening for easy listening are more than 2% times that format's national average. Other formats showing strong regional preferences over their national averages are adult standards in the Mountain region, album rock in New England, religious formats in the South Central region, and R&B formats in the South Atlantic.

The Arbitron study also tracked some interesting station trends. For exar the number of radio stations in the U.S. has been elimbing steadily from 4 354 in 1960 to 7.871 in 1990 to 11.790 ns of Janusry 1994. Also, since the FCC's relaxed ownership limits became law in September 1992, 20.4% of the country's commercial stations have become part

of either a duopoly or a local marketing





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(40) NEW >

Snyder, Forrest Build A Unique Bicoastal Radio/TV Team

BY CARRIE BORZILLO

LOS ANGELES—They may be 3,000 miles apart and have a 20year age gap, but on their CBS Radio Networks show Tom Snyder and Elliott Forrest sound as intimate as Regis and Kathie

Lee.
The uniqueness of "The Late Late Radio Show With Tom Snyder And Elliott Forrest," which bowed Jan. 9 and now boasts 32 affiliates, lies in the increasting pairing of the hosts and in the logistics of the show itself. CBS has created a radio show

surrounding the radio simuleast of Snyder's late night CBS-TV program, which begins at 12-37 a.m. The radio portion, which begins an hour earlier and ends an hour later, is hosted by New York-based Forrest, who is known for his stints at WQXR and WNCN New York and as host of cable network A&E's "Stage" and "Breakfast With The Arts."

Los Angeles-based Snyder, the veteran broadcaster known for his CNBC television show and ABC Radio Networks program, joins the radio program for the first 10 or 15 minutes every night and again for the last 25 minutes three to five nights a week.

NETWORKS & SYNDICATION

Even with miles between them, Snyder and Forrest have a great chemistry.

"The only thing we have to be careful about is that we don't step on each other because we can't see each other. But we're finding a good rhythm," says Snyder, 58, who had been out of radio for three years since ABC Radio Networks

who had been out of radio for three years since ABC Radio Networks opted to exit the talk radio arena. Snyder says he hopes the program "may be the comeback of late night talk radio."

Surprisingly, when his ABC show ended, Snyder admits that he "tried desperately to get someone to pick it up, but the country was in a recession at the time," and there were no takers.

Meanwhile, Forrest had pitched

CBS Radio Networks on an entertainment-driven talk show. So, naturally, when CBS began looking for a host of a radio show to wrap around Snyder's celebritydriven TV show simulcast, Forrest was the natural choice. "I never dreamed it would be

with Tom," says Forrest, 38. "I would love to be there in person, but I'm enjoying the way this is

working out. You know, what I understand is that Regis and Kathie Lee never speak until they get on the air."

the air."

The guests on the show are mostly known actors (Whoopi Goldberg, Jack Lemmon), comedians (Dom DeLuise, Jim Morris), or musicians (Mike Nesmith, Jon Bon Jovi), with the occasional news maker or journalist thrown in EF's Katheen Sullivan).

When musical guests are booked, the artist's music is featured on the talk show as well. "This is different," says Frank Murphy, VP of programs for CBS Radio Networks and executive



AND ELLIOTT FORREST

producer of the snow, it's not a political talk show, it's conversations with people wbo are in the entertainment business and some news makers. It's designed to be looser, more relaxed, and infor-

Forrest normally has two or three guests on, while for the TV simulcast portion Snyder has two

guests.
"With Tom being a radio guy, it
makes it easier. He always mentions Elliott and refers to viewers
and listeners," says Murphy.
Having bicoastal hosts also

works to the network's advantage.
"You get both the New York and Los Angeles sensibilities," says Murphy, who also says it's easier to book guests who are based in or working out of one city or the other.

Given Snyder's age, some may believe the show skews a bit older, but Murphy and Forrest say that isn't so. "Overall what we're going for is

"Overall what we're going for is a bit younger," says Forrest. "When I first met Tom on the phone, I thought of him as the Tony Bennett of broadcasting. He's bip again. Some may say he (attracts) an older dem othan [late night TV rival Conan O'Brien], I don't buy that. Some of the best moments on the show for Forrest are the impromptu appearances from celebrities. "One night Garry Shandling was on the TV show, and Tom brought him down after and he did 35 minutes of radio. It was just me, Garry, and Tom taking calls. I don't just consider this entertaining, it's a service for the listenera,

Another part of the show's charm for Forrest is its conversa-

"In a funny way, this is not only a new way of doing radio, but it bearkens back to the beginning of radio, where people would sit around and talk about what went on in New York the night before. We're trying to do that in a way for the '90s.

"We'll get rock musicians [who] come offstage and spend time with us," he continues. "It's that kind of energy that you don't get anymore."

Murphy says the show is instrumental to the network's longrange plans of building a talk network. "This was an important piece because we have (Gi Gross) from 8-11 [p.m.], and we needed to provide affiliates with a late night/ overnight program they could run."



THE MODERN AGE ANDS RECORD OTHER folks' material for various reasons. For Widespread Panic, the byarious reasons. For Widespread rame, and decision to include "Can't Get High" on its latest album sprang from a longtime familiarity with the songwriters (Athens, Ga., neighbors Daniel Hutchens and Eric Carter), the urge to spread the word about their music, and the unanimous reaction to a killer blues track, says Panic member John Bell.

The single is No. 40 on the Album Rock Tracks chart. 'Can't Get High" actually marks the third time Panic has picked up the duo's offerings, says Bell. "On the first album, [Hutchens] came into our practice space and said, this might sound weird, but I've got a song we aren't going to play, but we were both sitting around and we said, "That sounds a lot like a Panic (trackl."

Bell says there comes a time when bands should wear their influences right on their sleeves. "For me there's a feeling, just like when we do a Robert Johnson cover or a Talking Heads cover (in concert], we want to pay tribute to someone. It's impor-



tant to let folks know a little bit about these folks and letting them know what your influences were. And it's really important just because we're having

a certain amount of 'success,' that there are billions-it seems like-thousands of guitarists and songwriters in every town that don't always get to the point where their music is able to be heard by a lot of people. So for us, it's our obligation I would think, to say, 'Hey, this is a major influence.' This guy [Hutchens] happens to be young and alive and just as prolific and just as important as our other

BY ERIC BOEHLERT

In choosing the tune, Bell admits that the song's lyrical mention of getting high did help. The reference seems to fit right in with Panic's, um, laid-back approach to music and life. "I'm going to stay away from that one because my dad reads Billboard," Bell says, laughing. "I think it's safe to say that high

musical influences." refers to being elated when you're with your lover. FOR WEEK ENDING MARCH 11, 1995

> (i) Early Ston Learn' You / Van Halam © Promise Me Nothing / Repercussions (I) For Your Love / Steves Wonder (ii) Mahala / Antru Donakto (S) Ideal You Come Back To Ma / Paul Young (E) Hern To Stay / Put Matheny Screen (7) The Sweetest Days / Venessa Williams ® Stitness in Time / Jamingusi @ Debraces / Shareness O Lucas With The Lid Off / Lucas ① Take A Bow / Medic

(2) No Today / Extrema (i) Cress / TLC O Cobresh La Car (9) She's A River / Simple Minds O Count I was I Cando Band @ II I Dniv Knew / You James C Exten To Manuan / Loss Mileson

(B. C. Very Laws Mr. I Brownstern @ Everlesting Love / Glona Estelar Tream Away / Babylace & Lisa Stansfield Temashine Kondorum Nosets / Damanna

(3) Mo Ghila Mear - "Our Haro" / The Charless With Stone @ Where's Your Love Been / Malantamore Whelet © On A Rus To St. Cloud / Trishe Yearwood

(9) Concurs in The Monetalty / States Man. (i) Could It the former / The Jacomesters @ Whatever / Cores (I) Here Comes The Herstenner / In Kamen

(9) This Cewboy Song / Sting Strong Enough / Sheryl Crow @ Zabo Zabo Circara / Teatherate: Kutora

@ Base Of My Louis / C. J. Lewis @ Shore / There @ Survey Day / Baha Mar @ If You Ware / Lucions

(i) Warang For You / Trunk Tayon (9) On Randed Knee / Bays II Men. (9) Wonderful / Adem Art

€ Biggest Part Of Me / Take 9 (i) When We Dence / Sting @ Base And Blame / R.F.M. M Mbort Se The Feet Townte /

Darley Daracean

(ii) Sander Love To Everyone / Nacada Mahasi Walden

(A) I hast Wheat To Green Account You I India

60 At I Wanse Do / Sharp! Crow R I Can San Cloudy New / Mary Print @ U Will Know / B M U (Black Man United) ⊕ I Selong To You / Toru Braxton Selections can be heard on

"Pianeer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81 3 FM in TOKYO



Billboard. FOR WEEK ENDING MARCH 11, 1995 . . .

A	lb	u	11	Rock Tracks
	, XA	2 WHS	WKS.	TRACK TITLE ARTIST ACIDAL LIBER DESTRUCTION CARD.
1	1	1	14	* * * NO. 1 * * * BETTER MAN VIALOGY *** NO. 1 * * * 7 eeels of No. 1 PEARL JAM EPIC
2	2	3	14	WHEN I COME AROUND ♦ GREEN DAY
3	4	5	7	GEL **THE JERRY BOYS' SOUNDTRACK **THE JERRY BOYS' SOUNDTRACK
4	3	2	14	YOU WRECK ME WILDICIDATING TOM PETTY WARNER BROS
5	5	4	9	DON'T TELL ME (WHAT LOVE CAN DO) VAN HALEN WARNER BROS
(8)	9	14	5	LIGHTNING CRASHES → LIVE BROOKE BROOKE BROOKENERS
7	6	8	7	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD SIMPLE MINDS URG N
8	7	9	11	GOT ME WRONG ALICE IN CHAINS "CLERKS" SCUNDIFIACK COLUMBIA
9	10	10	7	HIGH HEAD BLUES THE BLACK CROWES AVERCAMPETERS:
10	12	16	5	LOVE SPREADS THE STONE ROSES SECOND COMING THE STONE ROSES
(E)	14	17	5	EVERYTHING ZEN SITTEEN STONE TRAUMAINTERSCOPE
(12)	13	13	7	THE MAN WHO SOLD THE WORLD MITV UMPLUSGED IN NEW YORK DOCUMENTS OF THE MAN WHO SOLD THE WORLD
(13)	15	11	12	LET HER CRY + HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
14	20	30	4	CAN'T STOP LOVIN' YOU VAN HALEN WATNER DECK
15	8	8	13	BRIDGE
(16)	17	21	17	PLOWED SPONGE BOTTONG PRINATA WORK
17	11	7	15	BANG AND BLAME • R.E.M. MONTHS WATHER DECS
1 8	30	_	2	* * * AIRPOWER * * * MURGER INCORPORATED
19	16	15	30	INTERSTATE LOVE SONG STONE TEMPLE PILOTS PRINTED ATLANTO ATLANTO
20	19	25	7	GOTTA GET AWAY OFFSPRING ONLINE
21	18	12	12	UNGLUED STONE TEMPLE PILOTS PURPLE ATLANTIC
22	23	25	8	COROURDY PEARL JAM WIALOGY PEARL JAM
23)	24	28	4	BEGGARS & HANGERS-ON ◆ SLASH'S SNAKEPIT ITS FOR STANDARD SHAKEPIT GEFFEN
24	22	18	13	THANK YOU JIMMY PAGE & ROBERT PLANT INNESDED: ATLANTIC
25	27	24	25	I ALONE THISWING CONFER BAD CACTIS BACK BAD CACTIS
26)	32	40	3	LIVE FOREVER OASIS OF INVESTMENT MARKE FIG.
2	28	26	6	HIP TODAY WATERS FER THE PURCHEINE AAM
28	25	22	19	YOU DON'T KNOW HOW IT FEELS TOM PETTY WEDFLOWERS WARREN BRCS
29	31	33	3	UNDER THE GUN FOREIGNER MI MAIN; OHT CENERAMA, THUTTHM SUGAR, PRICES TO
30	26	23	24	SELF ESTEEM OFFSPRING OMASS
(31)	35	39	3	WHAT WOULD YOU SAY ◆ DAVE MATTHEWS BAND PLANT THE SAME AND THE SAME BAND PLANT THE SAME AND THE SAME BAND PLANT THE SAME BAND PLA
32	21	19	7	WALK ON WATER
33)	34	38	3	CLEAN MY WOUNDS CORROSION OF CONFORMITY COLUMNIA COLUMNIA
34	36	31	25	WHAT'S THE FREQUENCY, KENNETH? R.E.M. WASHER BYCS
35	33	29	22	ABOUT A GIRL NIRVANA HTV UNPURSED IN NEW YORK DOCIDEFEN
36	29	27	19	MY WAVE SUPPRISSONN AM AM AM AM AM AM AM AM AM
37)	NEV	*	1	STAR 69 ♦ R.E.M. MAINSTER WARMER RIGIS
38)	38	36	5	THE SEVENTH SEAL VAN HALEN WARREN DECK
39	NE	*	1	MY HALLUCINATION SHAW/BLADES HALLUCINATION WARREN BROS
40	39	-	2	CAN'T GET HIGH WIDESPREAD PANIC OPPRORM

Billboard-Modenn Rock Tracke

IX	IU	-	_	II NUUK II'A	UNO.
.×.	ı,×	2 WKS	S WIS	TRACK TITLE	LAREL/DISTRIBUTING LAR
Θ	1	,	7	* * * NO. 1 LIGHTNING CRASHES T-ROWING COPPER	*** 2 weeks at No. 1 • LF RADIDACTIVEN
2	3	2	10	LIVE FOREVER	◆ 0A
3	2	3	14	EVERYTHING ZEN	◆ BUS IRRUMAINTERSO
4	4	4	15	WHEN I COME AROUND	◆ GREEN D
3	9	15	3	DOWN BY THE WATER TO BRING YOU MY LOVE	◆ PJ HARV
6	5	5	12	LOVE SPREADS	 THE STONE ROS
D	6	7	10	THE MAN WHO SOLD THE WORLD	DSC GEF
1	10	14	6	PLOWED ROTTING PINATA	◆ SPONI W
9	8	8	13	SOUR TIMES	◆ PÓRTISHEA GDI DISCINTONISMA
10	ш	12	8	HERE & NDW VELNOSE PLACE THE MUSIC	◆ LETTERS TO CLI
11	7	8	15	BETTER MAN	PEARL JA
12	12	11	8	STRONG ENOUGH FUESDAY NOOM MUSIC CLUB	◆ SHERYL ORG
13)	18	27	-4	STAR 69 Monator	◆ R.E. WASNET UP
14)	15	16	6	THE JERKY BOYS' SOUNDTRACK	◆ COLLECTIVE SO
15	14	10	8	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	◆ SIMPLE MIN
16	13	13	10	ODE TO MY FAMILY NO NEED TO ARRUE	◆ THE CRANBERRI ISLA
D	22	-	2	CONNECTION (SASTICAL	ELASTI DOCSET
18	17	17	14	CORDUROY	PEARL J
19	16	9	16	GOTTA GET AWAY	◆ OFFSPRII
20	19	29	5	NOW THEY'LL SLEEP	◆ BEL
21)	30	-	2	* * * AIRPOW	FER ★ ★ ★ ◆ BETTER THAN EZ ELECTRA:
n	21	25	4	THE REPTURE	STOLIXSIE & THE BANSHE
23)	20	21	10	BRIGHT YELLOW GUN	 THROWING MUS SRESER
24)	28	29	4	* * * AIRPOW WHAT WOULD YOU SAY UNCER THE MALE AND DEFAMING	PER ★ ★ ★ ◆ DAVE MATTHEWS BAT
25)	29	36	9	SALVATION	◆ RANK EPID
26)	25	24	6	I SAW THE LIGHT	◆ THE T
27	23	22	7	NUMBER ONE BLIND	VERUCA SA MINTY FRESHDGGGER
28)	35	39	3	WONDERFUL WONDERFUL	A MAGA
29	26	19	11	UNGLUED PLEFFLE	STONE TEMPLE PILO
30	31	32	6	HOLD ON TURNING TOWARDS ESSEASY	◆ SARAH MCLACHLA
31	27	26	5	LITTLE BASTARD	ASS PON
32	24	18	19	BUDDY HOLLY	WEEZI DGCGEFF
33)	37	35	4	CRASH-THE '95 MIX "DUME AND DUMER IS SOUNDERACK	◆ THE PRIMITIVE
34)	NE	w Þ	1	SICK OF MYSELF	MATTHEW SWE
35)	33	33	4	GOING SOUTH FUNKS LITTLE GENIONS	 ◆ WOLFGANG PRE
36)	35	38	3	INFECTED STHANGER THAN FICTION	◆ BAD RELIGIO
37	32	23	16	SHE DON'T USE JELLY TRANSMISSIONS FROM THE SATELLITE HEART	 ◆ THE FLAMING LII WARNER OR
38	31	28	7	WHIP-SMART	◆ LIZ PHA MITACORIATIAN
	*****	₩ ▶	1	AGAINST THE 70'S	MIKE WA
39)	ME			GOT ME WRONG	ALICE IN CHAIR

BILLBOARD MARCH 11, 1995

Philadelphia PD Sued For Sex Harassment; Arbitron Nixes 6 Alaska Diaries From Book

WPGR (GEATOR GOLD RADIO)
Philadelphia weekend air personality
Sharon Powell-Rosa (aka Loda od and constant or complaint against station
PD and local broadcasting legend
Jerry "the Geator" Blawat and station owner All Star Radio Inc.

Ten Star Radio Ten Star Radio Inc.

The suit alleges that Blavat engaged in "nonconsentual physical contact" with the plaintiff, in addition to making frequent sexual remarks to her. The suit also claims Blavat engaged in a pattern of "regular, willful, and pervasive acts of sexual harassment, intimidation, hostility, land idiferential and arbitrary treatment" against Powell-Ross "based on her reacher".

Blavat, a 35-year radio veteran, characterizes the charges as "financially motivated" and "absolutely false and unfounded."

Incidentally, Blavat says WPGR was sold last month to Washington, D.C.-based Global Radio L.L.C. The deal is pending FCC approval.

In other news, Arbitron will delete staries from the fall 1894 Arbotroage, Alaska, rutings book. The ratings company made the announcement after learning that the diaries, returned by two different households, "may have been influenced by mediu-affiliated individuals." That is a violation of Arbitron rules.

The reissued book was set to be mailed to clients March 3.

PROGRAMMING: DOUGLAS TO WCKG Lee Douglas, former programmer of KYCY San Francisco, has been named PD at WCKG Chicago. That job was last filled by Mike Dirkx, who exited months ago for KXL-FM Portland, Ore.

WXTU Philadelphia PD John Hart
and consultant Kevin O'Neil are trading places. Hart exits at the end of trenount to go into the consulting basiness. O'Neil, who had been a successful consultant, takes the programming
reins at WXTU ... Jim Ryan becomes PD at WREB-FM Philadel-



by Phyllis Stark ith reporting by Eric Boehlert and Brett Atwood

phia, replacing Mark Hamlin. WFLZ Tampa, Fla., has dropped its longtime "Power Pig" handle and is now just billing itself as "93.3 FLZ."

SERFIZ THE

PD B.J. Harris says no format change is planned. Roy Laurence exits as PD at WXTR-FM Washington, D.C., as the

station flips from oddies to '70s.

KMUZ-FM Fortland, Ore, recently
KMUZ-BM Fortland, Ore, recently
KMUZ-BM Fortland, Ore, recently
KMUZ-BM Fortland

MD Bob Ancheta overseeing ...

KLOU SL Louis PD Doug Wilson

joins KKSN-FM Portland, Ore., for the same duties, replacing Phil West, who exits.

who exits.
At new Spanish sign-on KSZZ (formerly KHTX-AM) Riverside, Calif.,
Paul Petrilli adds VP/GM duties and
Jorge Pereira adds PD duties. They hold those same positions at sister sta-

tion KCAL-AM.
Sister FM station KVAR (formerly KHTX-FM) also recently signed back on as a Spanish outlet. KCAL station manager Bob Ridzak adds the same duties at KVAR, which is now known as "Varledades 97.5." Embaradero Broadcasting executive Ricardo Saln-

zar assumes KVAR PD duties. KUFX San Jose, Calif., PD Larry Sharp exits as a result of the station's recent duopoly sale. He can be reached at 510-417-8708. Dana Jang, PD at new sister station KSJO, adds those duties at KUFX.

WLLD Columbus, Ohio, afternoon jock Jim Shea is upped to PD, replacing Rob Ellis, who exited in January. Also, night jock Rusty Walker is upped to APD, and midday host Wolfman adds MD duties.

KDIL San Antonio, Texas, flips from country to adult alternative. PD Matt McCann remains. WROU Dayton, Ohio, PD Marv

WROU Dayton, Onlo, PD Marw Hankaton exits. He's looking for a new gig and can be reached at 513-276-2078. No replacement has been named. Send T&Rs to GM RoNlta Hawes-Saunders.

Gary Peters takes over as OM at WEZN Bridgeport, Conn., replacing Bill White, now at WTVN Columbus. Peters was last GM at WVKZ-FM Albany, N.Y. (now WWCP-FM). KMYZ-AM-FM Tulsa, Okla, flips

from top 40 to Jacobs Media's modern rock format "the Edge." PD Med Myers has been replaced by Paul Krieger, last peomotion director/night jock at KKNB Lincoln, Neb. KXLK Wichita, Kan., PD and morning host Jeff Couch moves to new '70s oldies KTFX (Star 108) Tolas for the

Bruce McDonald takes over as PD at WHTG Mommouth, N.J., replacing Matt Pinfield, now at MTV. McDonald, a former APD at WFNX Boston, was last running his own label, Another Regard Music

After 3I years as a top 40 station, WVIC-FM Lansing, Mich., flips to

WHYL-FM Harrisburg, Pa., VP/ operations director Lee Adams exits for Decca Records. GM Lincoln Zeve hadn't named a replacement by press time.

PEOPLE: FREEMAN UPPED AT KBOS KBOS Frenno, Calif., night jock Mikey Freeman is upped to MD, replacing Mark Adams, who's now PD. Al Bandiero, weekend '70s show host at WPLJ New York, is now host-

ing that show every weeknight as well.
He replaces former night jock A.J.
Hammer.
WAAF Worcester, Mass., afternoon
jock Liz Wilde moves to nights at
WLUP Chicago. She replaces Tony
Fitzpatrick, who exits, and Wendy
Snyder, who moves to the late-night

KPIG Nurtures Its Own Format Of Country, Rock

OF THE WEEK

THE GRUMBLING about the sameness emanating from Nash-ville's Music Row lately has grown louder and louder. Yet one of the reasons the sound remains the same is that very few commercial stations have been able to find a visible niche offering alternatives. One exception is KPIG Montreve, Calif.

Founded six years ago, KPIG spins country, rock, bluegrass, cajun, blues, and other assorted flavors. "People say, What do you play?" says PD/MD Laura Hopper. "I say, Well, what do you like?" The programmer's rule of thumb is simple: "Music that reaches right out and grabs you."

By way of describing the station's sound, Hopper cites Todd Snider as an important new KPIG artist in 1994 and says core library acts include the likes of John Hiatt, Bruce Springsteen, and John Mellencamp.

"That is really traditional stuff, but then we mix that with the Mavericks or the new Johnny Cash. And there's a lot of the Austin sound [i.e., John Prine], the meat and potatoes that holds everything together for us."

Those with discerning ears and eyes might wonder what makes KPIG different from the scores of album alternative stations that have gained so much momentum in recent years playing

recent years playing adventurous music for adulta. The difference, says Hopper, is KPIG wedcomes more of a country sound. "For example, Jim Lauderdain—I down that his he been enbraced by a fort think he been enbraced by a fort think he been enbraced by a fort think he been enbraced by a fort think he been enbraced by a fort think he been enbraced by a fort think he been enbraced by a fort think he been enbraced by a fort the been enbraced by a fo

Hopper admits to being somewhat puzzled by the musical palabum alternative has taken, so often sticking to major-table of forms. "The munbling and grumbling I've heard in the industry, and I've Noticed it, too, is (album alternative) was supposed to give the radio eccess to independent labels and artists. And it seems to be less and less."

As KPIGs "traditional" core art-

ists show, the station's not above embracing major-label, mainstream acts. The point, says Hopper, is to mix things up. What is wrong with playing an Eagles song? I know every word of it, I can sing along to it, it's a gas, I'm baving a good time. Then you follow that with something on a small independent label that people are not quite as familiar with, but has that same good-time sound and feel."

That reflects Hopper's belief that

while the station should search out new ground, it cannot afford to be boring.

"Those remnants of the days when we got a little bit high and mighty and esoteric have kind of disappeared. We're not trying to teach anyone anything about music. I think that shows, and people respond well to it."

Hopper admits it has taken a

while to get listeners to respond at all. "We've been lucky in that we've had plenty of time [six years], and we just beat it down until we won. About a year ago, we sort of turned the corner to where we can make this a visible formst."

Bruce In the fall 1994 Arbitron rating period, KPIG jumped 2.3-3.7, good for nith place 12-plus in the Monterey/Salinas/Santa Cruz, Calff, market

As for listener profiles, Hopper bemoans the stereotyped perception that "everyone who listens to KPIG drives a pickup truck. But that's just not true." According to her, the bulk of listeners are "25-54 malies; usually with some kind of college [education] and a pretty good paying



per's career has been unusual by industry standards; she's been broadcasting from the same area.— Northern California—for close to 20 years. At age 17, Hopper joined the staff at listener-supported KNDA

Soon a group of staffers headed to country/rock station KPAT San Francisco, which would later greatly influence KPIG's style and music. After KPAT was sold, Hodger says. "He air staff, including myself, took the format to a bunch of smaller stations; a year here, two years there, before we got KPIG." Hopper even spent five years at classical KBOQ Monterey. Actually, when KPIG first signed

on, Hopper and friends opted for classical. Unfortunately, "it was a stunning failure, just miserable." Hopper says her team shied away from its rebel approach of today because "no one had ever been successful before with the format," including KFAT.

When future broadcasters ponder new formats, Hopper hopes they look to KPIG for inspiration and have the confidence to make the plunge. "I think we've [succeeded] in making the format a lot more accessible to a lot more people."

newsline...

JEFF SCARPELLI is the new VP/GM at WAFX/WNOR Norfolk, Va., replacing Joe Schwartz, now with Bengal Communications.

ED MANN is upped from VP to senior VP of affiliate marketing at Premiere Radio Networks.

 $\mbox{{\it JIM}}$ ASHBERY joins the Eagle Group as VP. He previously was PD at WCCO Minneapolis.

 $\mbox{\bf GRDUP W}$ has agreed to purchase WXRT/WSCR Chicago from Diamond Broadcasting for a reported \$60 million.

RICH COMMUNICATIONS CORP. will sell WGRF/WUFX Buffalo, NY, to Chartie Banta's Mercury Broadcasting Corp. for an undisclosed price. Banta will relocate from New York to Buffalo to run the stations. RCC also has entered into joint sales agreement with Keymarket Communications, which gives Keymarket the right to sell advertising time on RCC's WGR/ WWWS Buffalo, which continues to be owned by RC's

US RADIO is acquiring KDDK Little Rock, Ark., from Galaxy Broadcasting Ltd. and crosstown KMJX from Magic Broadcasting. Prices were not immediately disclosed.

OTHER STATION SALES: KECI Kansas Gity, Mo., from Capital Broadcasting to Herizag Medic Orpo, noner of crossatum (EVE), for an undisclosed price; WRALWIDI San Juan, Puerto Rico, from Radio Aeropaserto Inc. to Primedia Broadcasa Group, for \$4.32 million. Primedia, which also is in the process of buying WAYT San Juan and WOTE Mayagice. Purto Rico, begins operating WRAUWALDI immediately under a local marketing agreement and plans to immediately self WRAL.

98

Hot 100 Airplay.

Data Systems' Radio Track service.

THES WEEK	LAST WEEK	WEDS ON	TITLE ARTIST (LABEL DISTRIBUTING LABEL)	THES WEEK	LAST WEDX	WEDS ON	TITLE ANTIST GARGL/GISTRIBUTING LABEL)
_	Т		* * NO. 1 * *	(38)	54	21	GET READY FOR THIS 2 UNLIMITED HIADIKALCHITISUES
D	1	13	TAKE A BOW MATCHOCK SIRE WET TANNED A	(39)	48	6	THE MAN WHO SOLD THE WORLD
2	2	25	YOU GOTTA BE DES REE (550 MUSIC)	40	32	17	THE SWEETEST DAYS VANCSSA WILLIAMS (MING/MERCURY)
3	3	22	ON BENDED KNEE BOYZ H MEN IMOTOWNS	41	36	3	YOU GOT IT BONNE RATT (ARISTA)
4	4	18	CREEP TLC (LAFACE/ARISTA)	(32)	-	1	BELIEVE ELTON JOHN (ROCHET/ISLAND)
D	8	17	HOLD MY HAND HOORE & THE BLOWFISH (ATLANTIC)	43	40	14	MENTAL PICTURE JON SECROATSENEMS
6	5	29	ANOTHER NIGHT REAL MCDOY (ARISTA)	(40)	58	3	COME BACK LONDONEEAT PRODUCTIVE
D	7	14	WHEN I COME AROUND	(45)	50	9	EVERYTHING ZEN BUSH ITRAUMANTERSCOPE
D	10	7	STRONG ENOUGH SHERT, CROW (ALM)	46	43	42	WILD NIGHT JOHN MELLENGAMP (MERCURY)
	8	23	ALWAYS BOH JOH BMERCURY)	47	47	13	I MISS YOU NEU (ARISTA)
ID	14	7	I KNOW DIOMNE FARRIS (COLUMNIA)	a	55	5	HOLD ON JAME HOLTERS SATURNING
ID	11	11	IF YOU LOVE ME BROWNSTONE MUSPICS	(3)	51	6	GEL COLLECTIVE SOUL (AT(ANTIC)
12	9	28	I'M THE ONLY ONE MEUSSA ETHERIDGE ISLANCO	50	44	:	LIVE FOREVER
D	13	14	BETTER MAN PEARL JAM JEPIC	(30)	56	18	I ALONE LIVE (FALFOACTIVE/MCA)
H	15	26	SUKIYAKI 4 P M (NEXT PLATERULCHDON(SLAND)	52	46	8	HOUSE OF LOVE
130	16	8	CANDY RAIN SOUL FOR REAL (LIPTOWN-MCA)	53	45	31	ALL I WANNA DO SHERY, CHOIR (AAM)
180	23	9	RUN AWAY REAL MCCOY (KRISTA)	54	53	4	PLOWED SPONSE (WORK)
ID	17	13	IN THE HOUSE OF STONE AND LIGHT	55	41	9	BIG POPPA THE NOTORIOUS BIG IBAD BOWNEST
HD	21	11	RED LIGHT SPECIAL TIC ILATACE/ARISTA:	56	42	22	YOU WANT THIS JANEY JACKSON WIRESON
18	12	24	HERE COMES THE HOTSTEPPER	(3)	n	3	THIS LIL' GAME WE PLAY SUBWAY IFEATURING 7022 (BIV 10)
29	19	6	IF I WANTED TO MILISSA CEMERIDAE IISLAND	(30)	67	3	DOWN BY THE WATER
Z D	34	6	BABY BRANDY IATLANDO	59	57	16	IF YOU THINK YOU'RE LONELY NO K-CI HAVLEY OF JODECI IMERCURY)
22	20	17	THE RHYTHM OF THE NIGHT	(60)	62	4	DOE TO MY FAMILY THE CHANGESPIES (BLANG)
23	22	13	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BYOS)	GD.	Н	2	I BELIEVE BLESSO UNION OF SOULS ISBNIEMO
240	28	8	LIGHTNING CRASHES	62	63	24	TURN THE BEAT AROUND CLODA PATPAN (CREATERN MODE)
20	29	5	EVERLASTING LOVE GLOPIA ESTEFAN (EPIC)	(1)	72	2	DREAM ABOUT YOU STEVE BITHLIM!
26	27	11	LOVE WILL KEEP US ALIVE	64	61	11	LOVE SPREADS THE STONE ROSES ISEFFEND
27	18	23	I WANNA BE DOWN	65	50	24	ZOMBIE THE CHANGERFIES ISLAND
20	30	8	I'M GOINT DOWN MART J. BUGE TUPTOWN MICA	64	65	10	THE CHANGERFIES I BLAND! CONSTANTLY IMMATURE I MCAU
29	25	19	EVERY DAY OF THE WEEK	67	52	16	BANG AND BLAME REM (WARNER ENDS)
30	24	15	SEFORE I LET YOU GO		59	7	REM IWARRE BROS.) SHE'S A RIVER SIMPLE MINDS (VIRGIN)
31	26	18	BUDDY HOLLY WELZER LOW, GETTEN	69	66	9	SOUR TIMES PORTSHEAD (SD) DISCSLONDON/SLAN
120	22	3	THANK YOU BOYS I MEN INOTOWIO	(30)	00	1	WATERFALLS TLC (LAVACEMENTA)
10	35	7	WATER RUNS DRY	8	Е	1	THIS IS HOW WE DO IT MONTELL JORDAN PMERALISLANDI
H)	37	40	100% PUSE LOVE CRYSTAL WATERS IMPROUNTS	72	54	11	MISHALE ANDRU DONALDS (CAPTOL)
15	31	31	PILL MAKE LOVE TO YOU BOY? I MEN (MOTOWN)	(73)	94		
36	33	27	BOTZ II MEN INCOMMO INTERSTATE LOVE SONG STONE TEMPLE PLOTS INTERNITIO	=	-	1	GOOD RETTEN THAN EZRA (ELEKTRA-SEG)
-	33		STONE TEMPLE PROTS IATLANTICS	730	-	31	BASKET CASE GREEN DAY (REPRISE)

HOT 100 RECURRENT AIRPLAY

TD 48 4 FREAK LIKE ME ADMIN DISCOLUTION TO THE ADMIN HOWARD DI Records with the president gain. © 1995 Britoprof/BPI Cor

1	2	14	IF YOU GO JON SECADA (SBICEMO	14	11	18	SHINE COLLECTIVE SOUL (ATLANTIC)
2	1	35	FOUND DUT ABOUT YOU GIN SLCSSONS (MAN)	15	17	27	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
3	4	11	COME TO MY WINDOW MELISSA ETHERIOGE IGLANCE	18	13	15	STAY (I MISSED YOU) USA LIDER & NAVE STORIES (RCA)
4	3	13	MR. JONES COUNTING CHOWS (DECIGEFFEIN)	17	14	20	PRAYER FOR THE DYING SEAL CETASSING WARRIER BROS)
5	-	1	PLL STAND BY YOU PRETENDERS (SPREWARNER BROS.)	18	18	82	HEY JEALOUSY GIN BLOSSONS (ALM)
6	10	4	DECEMBER 1963 FOUR SEASONS HOURS	18	20	38	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
7	5	3	WHEN CAN I SEE YOU BABYTACE ILPIC	29	24	20	WHATTA MAN SALI-N-PEPAEN VOGUE INEXT PLATEAU
1	7	82	TWD PRINCES SPIN DOCTORS (EPIC)	21	19	2	NEW AGE GIRL DEADLYE BIOX HOHBAND
3	6	7	FAR BEHIND CANELESCK MANEROUSINE/WHINER BROS)	22	-	41	BECAUSE THE NIGHT 10, 000 MANACS (ELEXTRATEG)
18	9	22	THE SIGN ACT OF MASS LARISTAD	23	21	57	ND RAIN SUND MELON ICAMITOLI
11	8	14	DON'T TURN AROUND ACE OF BASE (ARISTA)	24	22	15	FANTASTIC VOYAGE COOLO (TOMME BOY)
12		1	SECRET MACONIA (MAVERICA) SIRE/ANDRER (BICS)	25	18	5	WHAT'S THE FREQUENCY, KENNET REM (MANNER BROS.)
13	12	15	YOU MEAN THE WORLD TO ME TOMI BRAZION (LAFACE MRS TA)	Reco	ment	are	littles which have appeared on the Hot 100

HOT 100 A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Olst. 44 100% PURE LOVE (Basement Boys: ASCAP/C-Water ASCAP/Polygone Int'l ASCAP/Farmous, ASCAP/I IR. 7 1-LBY (Zoroba, BRIVE-40, BMLTone Only, BMSTull Ised, ASCAP/Royaland Cash, ASCAP) WDM
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Billboard.

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П	3	WEEKS ON	TYPLE ARTIST (LABEL DISTRIBUTING LABEL)	THIS WED	LAST WEEK	WEEKSON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
	П	П	* * NO.1 * *	38	35	15	KITTY KITTY 69 BOYZ (RIP IT)
1	1	5	BABY STANCY CATUANTIC: 5 WAS IN NO. 1	39	37	27	THUGGISH RUGGISH BONE BONE THUGS IN HARMONY IRUTHLESS
0	3	10	CANDY RAIN SOUL FOR REAL LUPTOWNINCAL	(46)	48	2	FOR YOUR LOVE STEVIE MONDER IMOTOWNS
3	2	17	CREEP TLC (LM/ACE/ARISTA)	41	26	23	PRACTICE WHAT YOU PREACH SURRY WHITE HAMO
Œ	6	8	BIG POPPA/WARNING THE NOTORIOUS BILG. (BAD BOWARISTA)	42	38	15	FOOLIN' ARGUNO OWNERS FACES (SPOLED ROTTENING B
5	4	12	TAKE A ROW MADOWN INVERIOUS/REWARKER BROST	43	39	12	EVERY DAY OF THE WEEK
8	5	14	IF YOU LOVE ME BROWNSTONE IN JUST PICE	Œ	52	8	TOUR CAPLETON (SIGNET/PAL)
7	9	8	THIS LIL' GAME WE PLAY	(45)	=	1	PEDPLE DON'T BELIEVE SCARFACE TEAT ICE CUSE (FAP A-LOT
8	8	27	ANDTHER NIGHT	48	41	24	NEW AGE GIRL GLADEYE GICK HOMBANI
8	7	3	IF YOU THINK YOU'RE LONELY NOW	47	43	8	HOLD MY HAND HOUSE & THE BLOWFISH (ATLANTIC)
Œ	_	1	DEAR MAMA 2 PAC INTERSCOPE)	46	40	8	COCKTALES TOO SHORT DIVED
Œ	12	10	STRONG ENOUGH SHERIT, CROW ACTU	33	63	2	GET LIFTED SCITH MUSSAY UND
(12)	17	5	FREAK LIKE ME ADNA HOMAND IMEGDA DOWERSTWESTEEGS	59	44	7	CAN I STAY WITH YOU KASYN WHEE (WASNER BROS)
13	10	20	SUKIYAKI 4 P.M. INCKT PLATEMULONDON/ISLAND)	51	48	5	RODEO 23 SOUTH (FIF (7)
14	13	23	SHORT DICK MAN 20 FINGERS IS 0 5,2000	52	50	7	NIKA MORUS (DRC STREETIERIC)
15	14	16	CONSTANTLY IMMATURE INCAL	53	51	13	HOUSE OF LOVE AMP GRANT WITH VINCE GILL (ALM)
16	15	21	BEFORE I LET YOU GO BLACKSTREET INTERSCOPE)	54	47	18	SRING THE PAIN METHEO MAN (DEF JAMPAN/SLAND)
17	11	16	DN BENDED KNEE BOYZ II MEN (MOTOWN)	55	54	3	ND HOOK SHAGUILLE O'NEAL LIVES
\vdash	18	17	YOU GOTTA BE DES FEE MUSICO	56	45	20	YOU WANT THIS/TO'S LOVE GROOT JANET JACKSON (VIRGIN)
	30	2	THIS IS HOW WE DO IT	57	49	17	I NEVER SEEN A MAN CRY SCARFACE (BAP & LOT, NOO FRIED)
20	16	37	MONTELL JORDAN GEMERAL/ISLANDS TOOTSEE ROLL 69 BOYZ (RIP-IT)	58	56	3	SHE DON'T USE JELLY THE FLAMING LIPS (WARNER BROS.)
21	19	3	FOE THE LOVE OF \$ BONE THUGS IN HARMONY IRUTHLESS!	39	-	6	THE PLANING LIPS (WARNER BROS.) EVERLASTING LOVE GLORIA ESTE (AN IEPIC)
-	22	13	I MISS YOU NII U JAPICTA	(9)	\vdash	4	FOR A CHANGE NEAL MICOLY (ATLANTIC)
\vdash	27	2	THANK YOU BOTO MEN IMOTOWN	GD.	-	2	YOU CAN'T MAKE A HEART LOVE GEORGE STRUTT INCO.
8		1	RED LIGHT SPECIAL TLC (LATACE APPETA)	(32)	1"	-	
\vdash	21	11		-	=	1	YOU GOT IT BONNE PART LARISTA
\vdash	20	23	GET DOWN CRAIG MACK (BAD BOYNAISTA)	63	55	31	FLAVA IN YA EAR CRAIG MALK BIAO BONARSTAI
	23	15	ALWAYS BON JON - MERCURY) YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNIN BROS)	64	64	6	(SHE'S GOT) SKILLZ ALL 4 ONE IBLITZZATLANTICI TURN THE REAT ARCHIND
\vdash	-	-		85	62	23	TURN THE BEAT AROUND GLORIA ESTEPAN (CRESCENT MOON)
\vdash	24	13	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/REG)	66	53	23	U WILL KNOW BM II TELACH MEN UNITED IMERCUS
\vdash	28	7	MAD IZM CHANNEL LIVE (CAPITOL)	(97)	=	1	HOLD DN JAME WALTERS (ATLANTIC)
-	32	3	I KNOW DIONNE FARRES (DOLUMBA)	66	60	2	LET'S GET IT ON SHABBA RANKS IEPICI
\rightarrow	25	9	WHUTCHA WANT? NNE IPROFILE	69	57	18	BE HAPPY MATE J BLICE (UPTOWN MCA)
H	-	3	BROOKLYN ZOO OL DIFFY BASTARD IELEKTRAJEEGI	78	81	22	SECRET MACONIA IMPOERCYSINE/WARNER BR
m	34	7	WOMAN TO WOMAN JEWELL IDEATH ROWINTERSCOPES	n	69	7	RANG AND BLAME F.E.M. (WARNER ERCS.)
H	42	5	THINK OF YOU USHER ILM ALCIANISTA	72	59	24	I BELONG TO YOU HOW MANY WA
н	29	16	THE SWEETEST GAYS VANESSA WILLIAMS WING MERCURY	73	58	15	MARKEN G TYPILATOR/RAL/ISLANDI
\vdash	31	3	SHOOK DNES PART II MORE DEEP ILOUDIREAU 1-LUV E-40 IFEATURING LEVITO (JIVE)	150		1	MR. PERSONALITY GILLETTE IS O S/IND LET HER CRY HOOTE 4 THE RUNNISH MILANED

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 11 1098 (Mart Rivers Gode) (Mart R
 - M. WHUTCHA WANT? (Protoons ASCAP/Pretty Heinn, ASCAP/Lickshot Lynes, ASCAP)
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- 15 TOU DBATT RADAY BOW IT FEELS (Gene Cator, ASCAP) WEB 18 TOU BOT IT FROM BOYS DN THE SIDD!) Micro-Rose Bellin Store Gator, ASCAP, EM Agril, ASCAP; BIL/MOM.

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Winners Of The 37th Annual Grammy Awards

RECORD OF THE YEAR All I Wenna Do, Sheryl Crow, A&M. Producer: Bill ALBUM OF THE YEAR "MTV Unplugged," Tony Bennett, Columbia. Pro-ducer: David Kahne. SONG OF THE YEAR

"Streets Of Philadelphia," Bruce Springsteen, BEST NEW ARTIST Sheryl Crow, A&M BEST POP VOCAL PERFORMANCE.

FEMALE "All I Wanna Do." Sheryl Crow. A&M. BEST POP VDCAL PERFORMANCE, MALE "Can You Feel The Love Teniebt" Fitto John wood Records BEST POP PERFORMANCE BY A DUO OR GROUP WITH VDCAL "I Swear." All-4-One Birtzz/Atlantic





BEST POP VOCAL COLLABORATION "Funny How Time Slips Away" (Track from Rhythm, Country & Blues"), Al Green & Lyle Lovett, MCA BEST POP INSTRUMENTAL

PERFORMANCE "Cruisin"." Booker T & the MG's, Columbia. BEST POP ALBUM "Longing In Their Hearts," Bornie Ratt, Capitol BEST TRADITIONAL POP VOCAL PERFORMANCE
"MTV Unplugged," Tony Bennett, Columbia.
BEST FEMALE ROCK VOCAL

PERFORMANCE "Come To My Window," Melissa Ethendge, Island. BEST MALE ROCK VOCAL

"Streets Of Philadelphia" (Track from "Philadelphia Music From The Motion Picture").
REST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL * Lenternith Goffen REST HARD ROCK PERFORMANCE

"Black Hole Sun" (Track from "Superunknown"). BEST METAL PERFORMANCE "Spoonman" (Tra Soundgarden, A&M (Track from "Superunknown").

BEST ROCK INSTRUMENTAL PERFORMANCE grouned" (Track from "The Division Bell"). Pink BEST ROCK SDNG "Streets Of Philadelphia," Bruce Springsteen,

BEST BOCK ALBUM "Voodoo Lounge," Rolling Stones, BEST ALTERNATIVE MUSIC PERFORMANCE

"Dookie" Green Day R BEST FEMALE R&B VOCAL PERFORMANCE

BEST MALE R&B VOCAL PERFORMANCE "When Can I See You," Babyface, Epic. BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL "I'll Make Love To You," Boyz II Men, Motown. BEST R&B SONG "I'll Make Love To You," Babylace, songwriter BEST R&B ALBUM "II " Roy II Men Motour BEST RAP SOLO PERFORMANCE "U.N.I.T.Y.," Queen Latifah, Motown.
BEST RAP PERFORMANCE BY A DUO

"None Of Your Business," Salt-N-Pepa, Next Pla-BEST FEMALE COUNTRY VOCAL

"Shut Up And Kiss Me." Mary Chapin Carpenter. BEST MALE COUNTRY VOCAL

PERFORMANCE When Love Finds You," Vince Gil, MCA. BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL "Blues For Dixie" (Track from "Tribute To The Music Of Bob Wills & the Texas Playboys"), Asleep At The Wheel with Lyle Lovett, Liberty.
BEST COUNTRY VOCAL COLLABORATION "I Fall To Pieces." Aaron Neville & Trisha Year-

MOA boom BEST COUNTRY INSTRUMENTAL Young Thing" (Track from "Read My Licks"),

BEST COUNTRY SONG "I Swear." Gary Baker & Frank J. Meyers, sone BEST COUNTRY ALBUM "Stones In The Road," Mary Chapin Carpenter, BEST BLUEGRASS ALBUM

"The Great Dobro Sessions," Jerry Douglas & Tut Taylor, producers (vanous artists), Sugar Hill. BEST NEW AGE ALBUM
"Prayer For The Wild Things." Paul Winter, Lyving. **BEST CONTEMPORARY JAZZ**

PERFORMANCE
"Out Of The Loop," Brecker Brothers, GRF **BEST JAZZ VOCAL PERFORMANCE** 'Mystery Lady (Songs Of Billie Holiday)," Etta BEST JAZZ INSTRUMENTAL SOLO "Pretude To A Kiss" (Track from "Elegy in Blue"), Renzy Carter solvet REST JAZZ INSTRUMENTAL

PERFORMANCE, INDIVIDUAL, OR GROUP
"A Tribute To Miles." Bro Carter, Herter Hancock Wallace Roney, Wayne Shorter & Tony Williams,



THE DOLLING STONES

BEST LARGE JAZZ ENSEMBLE nev." McCoy Tyr BEST LATIN JAZZ PERFORMANCE "Danzon (Dance On)," Arturo Sandoval, GRP. BEST ROCK GDSPEL ALBUM "Wake-Up Call," Petra, DaySpring, BEST POP/CONTEMPORARY GOSPEL ALBUM "Merry" Andree Crowth Owest/Warner Bros

BEST SOUTHERN GOSPEL, COUNTRY GDSPEL, OR BLUEGRASS GOSPEL "I Know Who Holds Tomorrow," Alson Krauss &

BEST TRADITIONAL SOUL GOSPEL AI RIIM "Songs Of The Church-Live In Memphis," Albertina Walker, Benson, BEST CONTEMPORARY SOUL GOSPEL

BEST GOSPEL ALBUM BY A CHOIR DR

lie: "Through God's Eyes," the Rev. Milton Brun son, choir director, the Thompson Community Sing-ers, Word; "Live In Atlanta At Morehouse College." Hezekish Walker, choir director, the Love shin Coucade Choir Renson BEST LATIN POP ALBUM do Romance " Luis Mignel WEA Latina. BEST TROPICAL LATIN ALBUM

"Master Sessions Volume 1," Cachao, Crescent BEST MEXICAN/AMERICAN ALBUM "Recuerdo A Invier Solis," Vilido Carr, Sony Latin. BEST TRADITIONAL BLUES ALBUM "From The Cradle," Enc Clapton, Reprise.

BEST CONTEMPORARY BLUES ALBUM "Father Father," Pops Staples, Pointbian BEST TRADITIONAL FOLK ALBUM "World Gone Wrong," Bob Dylan, Columbia. BEST CONTEMPORARY FOLK ALBUM "American Recordings," Jo BEST REGGAE ALBUM " Johnny Cash, American.

"Crucial! Roots Classics," Burry Waller, Shana BEST WORLD MUSIC ALBUM "Telking Timbuktu," Ali Farka Toure with Ry

BEST POLKA ALBUM "Music & Friends," Walter Ostanek Band, WRS.



CHEEN LATIEAU

BEST MUSICAL ALBUM FOR CHILDREN "The Lion King (Original Metion Picture Sound-track)," (Verious Artists) Marc Manone, Jay Rofkin, Chris Thomas & Hans Zimmer, producers, Walt Dis-BEST SPOKEN WORD ALRUM

FOR CHILDREN "The Lion King Read-Along," (Original Cast) Robert Guillaume, Ted Kryczko & Randy Thomton, producers Wait Disney Records BEST SPOKEN WORD OR NONMUSICAL AL BUM "Get in The Yan: On The Road With Black Flag (Henry Rollins)." Henry Rollins. Time Warner Au-

REST COMEDY ALBUM "Live From Hell," Sam Kinison, Priority. BEST MUSICAL SHOW ALBUM "Pession," (Original Broadway Cast) Phil Ramone, producer; Stephen Sondherm, lyricist/composer,

BEST INSTRUMENTAL COMPOSITION 'African Skies" (Track from "Out Of The Loop"), Michael Bracker, composer (the Bracker Brothers). BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION 'Schindler's List." John Wilhems, composer

BEST SONG WRITTEN SPECIFICALLY Karl-August Naegler, producer, (Chicago Symphony

FOR A MOTION PICTURE OR FOR TELEVISION "Streets Of Philadelphia" (From "Philadelphia"). Bruce Springsteen, songwriter, Columbia & Epic

BEST ARRANGEMENT ON AN INSTRUMENTAL "Three Cowboy Songs" (Track from "The Orches-

tral Adum"). Dave Grusin, arranger, GRP. BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VDCAL(S) "Circle Of Life" (Track from "The Linn King, One. inal Metion Picture Soundtrack"), Andrae Crouch, Lebo Morake & Hans Zimmer, arrangers. (Carmen Twillie), Walt Disney Records. BEST MUSIC VIDED, SHORTFORM

"Love Is Strong," the Rolling Stones; Cean Chaffin, video producer, David Fincher, video director, Visno. BEST MUSIC VIDEO, LONGFORM "Zoo TV-Live From Sydney," U2: Ned O'Harrion & Rocky Oldham, video producers; David Mallet, video director PolyGram Video BEST ALBUM NOTES

"Louis Armstrong: Portrait Of The Artist As A Young Man, 1923-1934," Dan Morgenstem & Loren Schoenberg, album notes writers (Louis BEST HISTORICAL ALBUM The Complete Ella Fitzgerald Songbooks On

Vorve," Michael Lang, compristion producer (Ella BEST ENGINEERED ALBUM (NDNCLASSICAL) "Longing In Their Hearts," Ed Cherney, engineer (Roome Rolff) Carolini PRODUCER OF THE YEAR (NONCLASSICAL)



BEST ENGINEERED RECORDING

"Copland: Music For Films (The Red Pony, Our Town, Etc.)," William Hoekstra, engineer (Leonard Station) RCA Victor Red Seal CLASSICAL PRODUCER OF THE YEAR BEST CLASSICAL ALBUM "Bartok: Concerto For Orchestra; Four Orches-tral Pieces. Op. 12." Pierre Boulez. conductor: Orchestra), Deutsche Grammophon. BEST ORCHESTRAL PERFORMANCE "Bartok: Concerto For Orchestra; Four Orches-tral Pieces, Op. 12," Pierre Boulez, conductor; Chicago Symphony Orchestra, Deutsche Grammo-

BEST OPERA RECORDING "Floyd: Susannah," Kent Nagano, conductor; Jerry Hadley, Samuel Ramey, Cheryl Studer, Kenn Ches ter, Martin Sauer, producer (Orchestra & Chorus of Opera de Lyon), Virgin Classics.



"Berliaz: Messe Solennelle," John Eliot Gardiner, choir director (the Monteverdi Choir & Vanous Art-

rete Orch Revolutionspire et Remantique) Philips BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLDIST(S) (WITH ORCHESTRA)

The New York Album (Works Of Albert, Bartok, Bloch)," Yo-Yo Ma, cello & alto violin (Baltin Symphony Orch.; David Zinman, conductor), Sony BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLDISTS (WITHOUT DRCHESTRA)

"Haydn: Piane Sonatas Nos. 32, 47, 53, 59." Emanuel Ax, piano, Sony Classical BEST CHAMBER MUSIC PERFORMANCE Beethoven/Mozart: Quintets (Chicago-Berlin)," Dariel Barenboim, piano, Dale Clevenger, horo; Larry Combs, clannet (Chicago Symphony): Daviele Damiano, bassoon, Hansjorg Schellengerger, oboe BEST CLASSICAL VOCAL PERFORMANCE

"The Impatient Lever (Italian Songs By Beethe-ven, Schubert, Mozart, etc.)," Cocile Bartoli. mezzo-soprano (Andras Schiff, piano), London BEST CONTEMPORARY COMPOSITION "Albert: Cello Concerto" (Track from "The New York Album—Works Of Albert, Bartok, Bloch"), Stephen Albert, composer; Yo-Yo Ma, cello; David Zinman, conductor, Ballimore Symphony Orchestra Sony Classical

BRUCE, SHERYL, TONY AWAIT GRAMMY WINDFALL (Continued from page 1) for song of the year, best rock song, best chandise for the 152-store Milford

sone written for a motion nicture or for television, and best male rock vocal. It was only appropriate that Springsteen opened the Grammy telecastwhich was presented by NARAS and hosted this year by comedian/actor Paul Reiser—with a performance of the song, backed by the E Street Band. "Streets Of Philadelphia" was honored last year with an Academy Award. making it the first rock song ever to win a Grammy and an Oscar.

In accepting the first of his four Grammys, Springsteen noted that the song struck a nerve with the public and he thanked "the folks who have come up to me . . . who have lost their sons or their lovers or their friends to AIDS and said that the song meant something to them." The acclaim, combined with the per-

formance, makes Springsteen's "Grea-test Hits" a shoo-in to enter The Billboard 200 at No. 1 next week, A No. 1 entry would give Springsteen his fifthcareer chart-topper and his first since 1987's "Tunnel Of Love." Says Al Wilson, senior VP of mer-

Mass.-based Strawberries chain, Sony will be duly rewarded for having Springsteen on the schedule at the same time as the Grammys." Dave Curtis, divisional merch

mager for music and video at the 28store Lechmere Inc. chain in Woburn Mass., concurs: "The timing of [Springsteen's "Greatest Hits"] is per-The other major victor was Crow.

whose "All I Wanna Do" upset Spring steen's "Streets Of Philadelphia" in the record of the year category. (Crow shared the award with producer Bill Bottrell.) Even A&M president/CEO Al Cafaro professed astonishment. "I was completely surprised by the record of the year award," he said. The 32-year-old former back-up singer also took awards for best new artist and best female pop vocalist.

Curtis says Crow is "poised to go uge," while Wilson says, "Sheryl Crow is going to smoke. That'll have a completely new sales pattern." Bennett's "MTV Unplugged," which helped the veteran crooner tap into a new audience, took album of the year honors. (Bennett shared the award with producer David Kahne.) It is the second "Unplugged" album to win album of the year: Eric Clapton triumphed two years ago with his album drawn from an MTV special. "This is the greatest moment in my

whole musical career and the greatest moment in my life," Bennett said as he accepted the award. Two nights earlier. Bennett was honored as Musi-Cares' person of the year. Bennett's "MTV Unplugged" also earned him an award for best tradi-

tional pop vocal performance. Last year, singer Whitney Houston and producer David Foster took a total of six awards for their work on "The Bodyguard." At the time of the Grammy telecast, the blockbuster soundtrack already had hit its commercial zenith, having been certified plati-

This year, however, albums by the biggest winners still have not reached their full sales potential. "Last year was one of those off (Continued on next page)

num 11 times.

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BRUCE, SHERYL, TONY AWAIT GRAMMY WINDFALL (Continued from preeding page)

years, when the Grammys didn't have the impact of previous years," says Wilson. "Based on last night, the Grammys are going to have much more of an impact this year."

Springsteen's "Greatest Hits" just hit store shelves. Crow's "Tuesday Night Music Club," which bulleted back into the top 10 on The Billboard 200 this week, has sold more than 2.1 million to date, while Bennett's "MTV Unplugged" is only nearing the 300,000-sales level, according to SoundScan.

While "MTV Unplugged" has been locked in at No. 1 on the Top Jazz Albums chart since its debut 35 weeks ago, the album has not been on The Bilboard 200 since Feb. 4. Scott Colley, music buyer at Amarillo, Texas-based Hastings Books, Music, and Vildeo, predicts that customers.

who frequent the 1,400 Wal-Mart stores racked by the company will be looking to purchase affums by Springsteen, Bennett, and Crow, among other winners. "We're ready," he says. "With all the publicity that surrounds this awards show, consumers definitely pay attention to the winners, and their burstetention to the winners, and their bur-

ing habits are affected."

Springsteen, Crow, and Bennett were among several winners also featured in key performances during the telecast, another factor that can trans-

telecast, another factor that can translate into a sales boom.

"Artists who perform live are the ones who tend to get the biggest bang,"

Lechmere's Curtis says.
Strawberries' Wilson agrees: "The big X factor after the three or four major winners are the performances. Melissa Etheridge is going to start selling all over again based on the fact

that she performed." Etheridge slso won a Grammy for best female rock vocal performance

car perioritance.

While Springseen and Bennet had
previously secred Grammy victories,
previously secred Grammy victories,
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best contemporary blues album.
Other multiple winners included the
Chicago Symphorty, for best classical
album and best orchestral performance (the symphorty's soloists won for
best chamber music performance);
Babyface, best male R&B yocal performance and best male R&B yong; Pierre
Boulez, best orchestral performance

and best classical album; Boyz II Men, urged viewers to call a special 800-on unmade restablished by the National Mary Chajin Carpenter, best few laws and best ecountry vocal performance and best country album; and Liyel Lovett, between the Mollins Band to onera between the country album; and Liyel Lovett, between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to onera between the Bollins Band to one and the Bollins Band to be the Bollins Band t

Performances ranged from hardcore punk act the Rollins Band to opera tenor Placido Domingo. Of special note were cross-genre collaborations pairing All-4-One and John Michael Montgomery on the pop and country hit "I Swear" and Luther Vandross and Crosby, Stills & Nash on "Love The One You're With."

Assistance in preparing this story was provided by Chris Morris.

LABELS GAIN FROM CHINESE TRADE PACT

in U.S. trade sanctions and won mile-

or group with vocal.

stone anti-piracy and market-secosa concessions for U.S. owned companies. One of the major provisions of the historic agreement states that China will not impose quotas, import license requirements, or other restrictions and will permit "U.S. individuals or entities to establish joint ventures" and "enter into revenue sharing arrangements (with Chinese entities)," including li-

pop vocal collaboration (with Al Green)

and best country performance by a duo

The major ovation of the eveni

came not for an artist, but for NARAS

president/CEO Michael Greene, who

lashed out at politicians' attempts to

"zero out" the budget of the National

Endowment For The Arts and the

Public Broadcasting System. Greene

cense agreements.

European and Japanese-owned labels elected not to be involved in the U.S. negotiations, which included input and advice from the Recording Industry Assn. of America. The Warser Maria Casen.

vice from the Recording Industry Assn. of America. The Warner Music Group is U.S.-owned. The initial territories covered under the market-access provisions of the pact

the market-access provisions of the pact will be in Shanghai, Guangzhou, and other major cities in the south, China's most economically advanced region. The landmark accord also marks a

The anothers account also measure analor step forward in curbing reampant piracy in China. Its structured web or reformed customs-export policies, private sector verification procedures, and coordinated, updated enforcement penalties would spell reider for all multimational labels, which are losing millions of dollars annually in Asian countries affected by Chinese pirate prolinese price fected by Chinese pirate prolinese.

China also revealed during the lastminute negotiations that it had shut down six more of the 29 pirate CD plants known to be operating in China, for a total of seven, following one closed in November. More shutdowns are expected in the coming months.

"Well, at least it's in black and white. Now it's time for us to get to work," says J.C. Giouw, global label group IFPI's regional director, who has been an important negotiator in Beijing throughout the tense months of discussions with the Chinese.

Jay Berman, RIAA chairman/CEO, who was present at many of the discussions here and in Beijing, including the final round, says the historic agreement represents "the dawn of a new era in our trading relations."

Bob Morgado, Warner Music Group chairman/CEO, told Billboard that the company might go forward with joint business ventures or licensing agree-

"What we have here is at least the structure for taking the next steps...," says Morgado. "There's an opportunity here now that we can begin an enterprise in China."

Berman says, "Those opportunities for U.S. companies or now possible under the agreement, of course, but I know of no private discussions." EMI Music president/CEO Jim Fifield says that he was "very pleased" with the trade past agreement and added that "once we figure out what the Chinese concept of free market access

is, and whether it relates to our concept, s we will move ahead immediately to investigate the feasibility of doing business in China, of using the lonce-piratel CD plants for export or selling directly into China."

Savs Jorgen Larsen, president of

Says Jorgen Lursen, president of London-based McA Music Entertainment International, "I see this as a postive development, as long as the Chinese government continues to enforce it, and not just during this transition period, because this is what will make the music companies expand into this very exciting market.

Larsen has no comment about future MCA Pacific Rim or Chinese expansion. Executives at BMG, PolyGram, and Sony Music were unavailable for comment at press time.

SKEPTICAL VIEWS

More skeptical views about the pact were aired by a number of European, Australian, North and South American, and Chinese midlevel representatives in Hong Kong, who do business there and in other Asian countries and profess firsthand knowledge of the history of Chinese dealings with the West, None had studied the actual agreement. "These so-called concessions are a

inese so-caned concessions are a joke," says one international manager. "It's quite likely they will turn out to be the same type of illusions that China has used in the past."

Another rep in Hong Kong says that
"for the past two years, Beijing has continually said they don't have the power
or the resources to close plants. Does
signing a piece of paper change that?"
Another regional manager says it was
"disappointing that the government
hasn't agreed to close all the fuirate! CD

plants immediately."

Both RIAA's Bermsn and Warner
Music's Morgado sharply disagree with
such negative views.

"First of all," Berman says, "it would have been nice if they had read the agreement in all its details before commenting on it. This agreement is not merely a promise by the Chinese to do something sometime in the future; it

provides very specifically that things be done very quickly or ways we can monitor what is being done."

Morgado says, "Unfortunately, when you talk to some of our people in the trenches in Hong Kong who don't have

you talk to some of our people in the trenches in Hong Kong who don't have any responsibility anyway for China, they have been suffering with Chinese [printed] product coming into their territory, so their perspective has only to do with the piracy problem and its impact on their markets.

"It's not fair to ask somebody what he thinks of a China accord when his only relationship to the accord is relative to [past] piracy in Hong Kong. The person responsible for China does not reside in Hong Kong, but in Taiwan."

Two-Night, 4-Hour Show Is Possible Stones Eye New U.S. Dates; Carly At O.J.'s House

GOESTOTHE

GRAMMYS

Billboard reporters Carrie Borzillo, Chris Morris, Melinda Newman, Craig Rosen, J.R. Reynolds, and Deborah Russell offer a behind-the-scenes view of the Grummys.

GRAMMY SHOW producer Pierre Cosette, who was honored with a Trustees Award from NARAS, said growth may be in the offing for the annual ceremony: "We're working on two nights in a row . . . in doses of two hours." The reasoning for the four-hour, serial broadcast: "Three hours is a long time, but still not long enough to fill

all the music" . . Although there had been speculation that next year's broadcast would come from Atlanta, home of a NARAS chapter and the 1956 Olympics, NARAS president/CEO Mike Greene and, "The possibility of the Grammys coming to Atlanta next year is zero."

THE ROLLING STONES, who are in the midst of their most successful world tour ever, may swing book through the U.S. this fall for arena dates in select cities. The Virgin act, which won its first Grammys this your (other than a lifetime achievement award) missed the ceremony because they are touring in Japan. They plan to begin work

on a new album with "Yoodoo" producer—and Grammy producer of the year—Don Was. ... Mearnshife, the basy Was said that he should be completing a deal for the theat-rical, TV, and bone-video release of his Brian Wilson documentary "I Just Wasn't Made For These Times" with an unnamed company within the week. Was has also finished a new album with country supergroup the Highwaymen.

DOUBLE-GRAMMY winner Lyle Lovett is out of commission for about six weeks because of injuries suffered in a recent motorcycle accident in Mexico. Lovett, who broke his collarbone, had to reschedule three weeks of Canadian tour dates as well as a "Tonight Show" appearance.

ALBUM-OF-THE-YEAR winner Tony Bennett recounted his early days on Columbia in the '50s at the Musicares dinner Feb. 27. "I had so many hits, I was the Madonna of my day and I didn't have to take off my clothes ... not until later anyway."

BEST POP ALBUM winner Bonnie Rait to writing stops for a now love almon that will be recorded this numer. In addition to the new cuts, the release—to be produced by the ubusiduous Don Wass—also will include some blues songs, reflective of Rait's blues-oriented summer tour. ... Ratt called Torp Bennett, with when she perion the face of the certification of the control of the certification of the certificat

VETERAN ACT Booker T. & the MGs, previously nominated for a Grammy in 1987 for "High-Hag-Her", accut their first Grammy this year for the album "Custimi" on Columbia. Said gularistis Steve Cropper, "I dishin' think we'd hit water if we fell out of the boat." Cropper is currently producing an album for bluesams Joe Louis Walker. The night before the awards, the band played before an SRO crowd at BJs. King's chils in Los Angeles.

PRESENTER Carly Simon expressed concern at the BIG party about a nor threat the singer was sheehaled to logic an autional tour March 3 in Starta Ann. Callf. Sha spare the ording will financiar '900' finalline rongs, 30° now concep, and 10° of delwage backs into the old cadage. 'She of conceive fametral lake a piazo and a voice, or an acupella albam, like those monitor.' She also regaled people in the conceive fametral lake a piazo and a voice or an a cupella albam, like those monitor. 'She also regaled people in the conceive fametral lake a piazo and a voice or an acupella albam, like those monitor.' She also regaled people in Contraction and the contraction of the cont

bedroom."

WHILE CALLING HIS multiple-Grammy win "a cool thing" and "an honor." Bruce Springsteen echoed others questioning the voting membership's decisions. Said Springsteen. "The voters are always conservative—what can you say? What can you expect?" ... Springsteen's manager, Jon Landau, said that a tour by the Boss is unlikely until a new album is comby the Boss is unlikely until a new album is com-

pated, and the Springer course of the state
TOMMY BOY rap star and Grammy presenter Coolio is managing rap act GAT (Gangstas & Thugs). The group's self-titled allom, which features five songs by Coolio and guest appearances by him, is due March 28 on MCA. The first single is a cover of "Smilling Faces Sometimes," the 1971 classic by the Undisputed Truth.

O'RS STAPLES, patriarch of the Staple Singers, edubrated his first formany win at the age of 80. "The clar brated his first formany win at the age of 80. "The clark through with me yet." he said. ... Also enjoying her first victory after decales of performing wax Albertina Walker, who won in the best traditional soul-gougel field. "When I won! J said. Thank God! and then it might sound decedful, but I thought, "I deserve it. I've been doing this for 60 years."

He SPEAKS. Henry Rollins, who was in the best agnerowed with macalegory over notinger from the Bibb and Shakespeare, said of the competition, "Those are wonderful tales, but they's been told many times. I think my thing was a little fresher. I don't think surphoch could Rollins, who is currently shooting, his third features fline. Heat' with Robert De Niro and Al Pacino, has made no secret about his neightapf for mings Records He and and I'm sure there are a few labels looking for a Rollins and to large the surphy and the sur

BILLBOARD MARCH 11, 1995

Billocard, HOT 100 SINGLES COMPLED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AMPLITY MONITORED BY BROADED ATA SYSTEMS, DAY STORM, DES SALES FOR WEEK ENDING MARCH 11, 1995

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1	1	1	13	TAKE A BOW 3 weeks at No. 1 MADONNA BABIFFACE MADONNA PRABIFFACE MADONNA STATE SHOP SHOP SHOP SHOP SHOP SHOP SHOP SHOP	(51)	61	76	3	I LIVE MY LIFE FOR YOU	FIREHOUSE
2	2	2	18	CREEPA + TLC	(52)	NE		1	BELIEVE	◆ ELTON JOHN
3	4	6	10	CANOY RAIN ● ◆ SOUL FOR REAL HEAVY DIFFORM TO BE HEAVY DIT ROBINSON JC DUNERS SIMPLES: ICH TALL BEFORM SAFOS NUA HEAVY DIFFORM SAFOS NUA **TO STATE OF THE SAFOS NUA **TO STATE OF TH	53	43	43	11	GET DOWN	◆ CRAIG MACK
4	5	5	6	BABY K CROKEN OK CROUCH K JONES R PETTERSON. ICLITING OD ALLANTIC AZZZZZ	(54)	60	68	4	I BELIEVE	BLESSIO UNION OF SOULS
<u></u>	7	7	28	YOU GOTTA BE • OES REE	55	57	59	5	DREAM ABOUT YOU/FUNKY MELODY	◆ STEVIE B
6	6	4	29	ANOTHER NIGHT▲ ◆ REAL MCCOY	-	_	-	1	STEWE 1.1 KATAS (T KATAS F DRILLISSANDROLDTCHE B)	■ ANDRU DONALDS
7	8	1	36	ON BENDED KNEE▲ ◆ BOYZ II MEN	56	51	41	14	CHE'S A DIVER	COMETAD HOLD SECRECANTOL
(8)	8	8	36	IF YOU LOVE ME ◆ ◆ BROWNSTONE	57	52	52	8	K FORSEY (MINUS MINOS I) KERR C BURCHILLI	CHANNEL LINE
<u>(9)</u>	3	42	36	STRONG ENOUGH + SHERYL CROW	66	66	86	1	KISONE (H. SPEEN Y MORGAN KIS ONE)	IEI (T) CAPITOL SISSI
<u></u>	12	10	23	HOLD MY HAND ♦ HOOTIE & THE BLOWFISH	59	53	53	1	PORTGHEAD TRAFFICM/CIRREDING UTLET 20HF RM BROOKS, TURNERS ID	(T) or 60° DISCS-LONDON 857 BIRLISCAN
Œ)	13	13	8	BIG POPPAWARNING ◆ ◆ THE NOTORIOUS B.I.G.	60	58	52	12	ILLEWIS ID KEYES A LEWIS	(C) (T) (X) PROFILE 542
32	36	8	35	CTHOMPSON SEAN COMES EASY 7/O BEE THE NOTO HOUS BILG 1 ICTO; (T) BAD BOX 7:90 HARRISTA SUKIYAKI 4 4 P.M.	61	65	86	- 5	TOUR S BRISWY ON HAVIN DUO IC BALLEY, A WALTERS)	CAPLETON ICHT SIGNET 1528A
19	10	19	24	BUT ESSANTS, MEDILLO HI NAKAMURA II ED ICI ISU NEXT PLATENULONGON IST GARISLAND AL WAYS ◆ BON 1001	62	62	62	42	PROMISE ME VIRANCO VIRANCO A ESPINED	CHARLETT ON METROPOSITAN 30
(14)	19	19	8	PCDLUNS (J BON JON) I KNOW ◆ DIONNE FARRIS	63	19	65	8	BROOKLYN 200 OLDINY BASTAND ILJONESI	OL DIRTY BASTARE OLD BLEKTIA
_	_	-	36	D TARRIS D WARRS M DAVE B LICESON IN DIVIS W DUVILLE CO. INC. OL COLUMBIA 77750 VOLL DON'T KNOW HOW IT SEELS A TOM PETTY	64	19	-	2	FOR YOUR LOVE	◆ STEVIE WONDER
19	19	19	36	FRUIN CACAMINET THE WAY I DO MET I WANTED TOURKE THE WAY I DO MET I WANTED TOURKE THE WAY I DO	64	19	25	19	NITTY KITTY THE BASS MEDIANICS ON S.W.A.T. TEAMS	◆ 69 BOY
(17)	36	32	8	EPERM LINE ME ADMIN CHARGOS	66	55	55	19	SHE DON'T USE JELLY	◆ THE FLAMING LIPS
	19	32	8	MAGE CASCAR IS HARRES M VALENTINE LIMILLY MICH TO ROUNDECCA DONE EASTWEST SHARRESES MICH TO ROUNDECCA DONE EA	67	19	19	. 19	(SHE'S GOT) SKILLZ	◆ ALL-4-ONE
18	39	-	2	BRUFACE BUSINESS CO. IC. IC. IC. IC. IC. IC. IC. IC. IC. IC	(68)	84	Ë	2	MR. PERSONALITY	(C) (T) 00 BUTZZ 87223/ATLAWTS ◆ GILLETTS
19	21	25	6	G TEURIT E MEHGENE SE, EVENTE MEHGENES TO TE BY BO BE O 252 MOTOWN	69	63	66	3	SHOOK ONES PART II	© (T) (E) S O S 14209/200
20	17	18	4	IF YOU THINK YOU'RE LONELY NOW	70	67	61	18	MORR DEF IN TAILLINE T CHRISTIN	IC LOUD STEER FOR
21	16	15	21	BEFORE I LET YOU GO ■ BLACKSTREET I PLEY I PLEY L SHI'LEP M PLEY C HANNIBAL D HOLLISTEDS ### COMMITTURE INTERESCOPE SHAPE #### COMMITTURE INTERESCOPE SHAPE ###################################	$\overline{}$	$\overline{}$	_	18	PRINCE RAKEEM IC SMITH, R DIGGS)	ICI INF IT) DEF JAMERAL 853 96415LAND
22	22	26	13	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (C. ID. OF POLIFY FER SEC	71	64	64	8	WHINEY, WHINEY (FROM "DUMB AND DUMBER") WILL ONE BLOOD, WILL DIME BLOOD A WANTER TO BE THE STREET OF THE PROPERTY OF THE PROPE	◆ WILLI ONE BLOOD FERT RCA 6426
23	19	16	18	THE RHYTHM OF THE NIGHT CORONA	72	68	54	17	FOOLIN' AROUND R KELLY R KELLY (C) (T) (0)	CHANGING FACES
24	18	17	32	I'M THE ONLY ONE • MELISSA ETHERIDGE	(73)	81	88	4	THINK OF YOU SEAN FOUNDS OF THOMPSON IS THOMPSON IS JONES F EVANS, II RAYMOND	
(25)	31	73	3	THANK YOU ◆ BOYZ II MEN	(74)	83	-	2	GET LIFTED E SERVON KANDRIKKE SERVON H CASENA FINCHO	◆ KEITH MURRAY
28	27	21	16	CONSTANTLY ♦ IMMATURE	(75)	75	92	3	1-LUV STUDIO TON (E STEVENS M WHITEMONLL KING, D CASHO	◆ E-40 (FEATURING LEVITI)
(27)	29	31	7	EVERLASTING LOVE + GLORIA ESTEFAN	76	72	72	7	WOMAN TO WOMAN	DEWELL DEWEL
28	28	27	15	I MISS YOU ◆ N II U	(11)	85	_	2	NEVER FIND SOMEONE LIKE YOU	♦ KEITH MARTIN
28	24	20	16	EVERY DAY OF THE WEEK + JADE	(78)	NEV	*	1	NO MORE "I LOVE YOU'S"	ANNIE LENNO
-	_	_	-	* * * HOT SHOT DEBUT * * *	(79)	81	89	5	MOVE IT LIKE THIS	◆ K)
(30)	NEV	٧Þ	1	RUN AWAY OF THE SEEMAN SECTION OF THE SEEMAN SECTION OF THE SECTI	AD.	70	63	19	BE HAPPY	◆ MARY J. BLIGE
31)	NE	v b	1	DEAR MAMA ♦ 2PAC	81	74	77	9	SEAN COMES PORE IN LIBERSE A DELVALLE'S COMES, I C OLIVIER)	ICLITUUPTOWN S4927IMO
32	23	23	18	THE SWEETEST DAYS THE SWEETEST DAYS	(82)	-	"	3	SUPER DJ QUARK KENT (O DILEY (SLEY SROTHERS CJASPER)	CONTROL ENC STREET 27804 ENG
33	25	24	26	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") A PINI KAMOZE		87	-	2	THE BANKERT BOTS IC WATERS A PARTON D SMETH	COMMIT MERCURY 696 40
33	23	24	20	S REM IN RAMOZE, S GRES, KENNER DOMINO A KONLEY, K KIZO (C) (M) 17 COLUMBIA 77614	83)	NEV	-	1	UNIT FEDERAL CORDAN M CERNIN O JOE 19 JORGAN JCE CUBE:	C. C. D. RAPALOT JESSENDO TRYS
(34)	54	93	3	PLEAT DATE OF THE WEEK AND THE WEEK AND THE WAY THE WA	84	73	71	14	W MANAGER & TEMPERON	CLIDINGS LV 77735EPG
(35)	35	51	4	YOU GOT IT (FROM 'BOYS ON THE SIDE') BONNIE RAITT	85	77	83	5	THE BASS MECHANICS IDN S.W.A.T. TEAMS	◆ 95 SOUTH (C) (46 (T) (3) RP-IT 951)
36)	40	46	7	DWS POTRICKT PETTY JUNIO CON ARSTA 1-2795 HOLD ON ARME WAITEDS	86	50	90	6	PAT BOY 20 FINGERS IM MOHR / FLORES, D ESTEVEZI	MAX-A-MILLION WHIT OD S D S 1000
		-	1	S THEEL IS THELL & SHOOM WALTERS STREEL) STATEMENT BYZNO LWANNA RE DOWN A	87	76	78	7	DREAMER LINN JOY JUNE 1011	◆ LIVIN' JOY □ MCA 54982
37	30	28	24	K CROSCH IR CROSCHIK JONES (CS CE) 100 CT (TO BOATE METER ST225	88	82	79	5	WHERE I WANNA BE BOY ACN G CT CALE A BUNNEAU	◆ MISSJONES © STEP SUN 7144
38	37	37	16	K THOMAS WARE SOON GREENING GENERAL BARRANCE) AND GREENING WARE SOON GREENING GENERAL BARRANCES AND GREENING WARREST WARREST WARRANCES AND GREENING WARREST WARREST WARRANCES AND GREENING WARREST WARRANCES AND GREENING WARREST WARRANCES AND GREENING WARRANCES AND	89	93	96	4	HOW DID I GET BY WITHOUT YOU M SHELTY I HAVE A SPECIAL SECTION	JOHN WAITE
39	36	34	27	CBABE WANNER BARET COLOR IN IT IS SES TA194200	90	NEV	٧	1	LET HER CRY	HOOTIE & THE BLOWFISH TOWN AT A PORT OF THE PERSON OF THE PERSO
40	34	30	31	BASY ACE (SASY ACE) SASY ACE	19	13	19	42	BAD REPUTATION	• FREEDY JOHNSTON
1				Special Services and Control of the	92)	NEV	_	1	I'D RATHER BE ALONE	◆ IV XAMPLE
(1)	44	44	26	P.WILDE, P. DECOSTER WILLIAMS P. WILDE, P. DECOSTERO 00 ITS MADRIAL 1939SCHITTQUE	62	86	62	3	COCKTALES	101 MGA 54992 ◆ TOO SHORT
42	42	42	3	FOE THA LOVE OF \$ ◆ BONE THUGS N HARMONY FEATURING EAZY-E YELLA IBONE LAZY-E YELLA! Cold on Buthless 5540 BELATIVITY	(94)	NEV	_	-	COTTON EYE JOE	ICLITY DANGEROUS 42295/INE
43	36	19	8	BANG AND SLAME SLITT FEM: IB BERFFF BUCK IN HILLS MISTIFE) CO-IDI FD IVE IO WARRET BRISS 1 1994	_	_	-	8	CAN I STAY WITH YOU	ICI (T) (N) 30 BATTERY 4650 LUNE
46	46	36	42	100% PURE LOVE ◆ THE BASEMENT BOYS (CHANTERS, T DOUGLAS,) STEWNOUN, T DAVIS) CC (MYSTAL WATERS (C. (MYST, MY MERCURY #58 ABS)	19	39	86	8	BASHTACE ISASSWACED	(C) (D) WARNER BROS. 18007
45	33	36	36	TOOTSEE ROLL A 95 (GLITH JEA SWAT TEAM) SCHOOL THE SWAT TEAM) SCHOOL THE SWAT TEAM	19	19	19	19	B TOPEN A BLOR A MAIN CHT (ARA I SEEN A MAN DIE)	ICLIDI (DI RAP A-LOF 2H46), NOO TIMBE
46	19	19	36	MENTAL PICTURE JISPANIA PICTURE JISPANIA PICTURE JISPANIA PICTURE JISPANIA PICTURE JISPANIA PICTURE JISPANIA PICTURE	1	NEV	_	1	CALL STAY WITH YOU I NOVER SEEN A MAN CITY VALA I SEEN A MAN DIE LET'S GET I'ON LET'S GET I'ON LET'S GET I'ON LET'S GET I'ON AND CONTROL OF CONTROL OF CONTROL AND CONTROL OF CONTROL AND CONTROL LET'S GET I'ON LET	◆ SHABBA RANKS
47	38	36	36	YOU WANT THIS JANET JACKSON JANET JACKSON HARRIS BUT LOWS FOR HALL STREET MAKES	19	52	:9	42	PIMP OF THE YEAR ANT BANKS TO RESIDENCE A MOON T. THOUAGE	◆ DRU DOWN ICI ITI RELATMITY 1221
66	42	39	32	ALL I WANNA DO A 8 BOTTRELL D BARRINILD & GLEETT STORY AMADOM	19	86	19	11	B Z EASTMOND TO DAMER, B J EASTMOND, G CHAMBERS	♦ ANITA BAKER
66	65	85	12	WILD NIGHT JOHN MELLENCAMP WITH ME'SHELL NDEGEOCELLO	100	98	38	3	CAN'T WAIT E SERMON IE SERMON'R HOBLE PLAMES A HARDY)	REDMAN ICI (T) PAL 851 465/ISLAND
_					-			_		

by Dave Elliott

AS EXPECTED, Madonna's "Take A Bow" (Mayerick/Sire/Warner Bros.) spends its third week at No. 1. The song is up again in airplay and is still far enough ahead of the pack to spend at least a couple more weeks at the top. If No. 3, "Candy Rain" by Soul For Real (Uptown/MCA), doesn't "Bow" by then, it most likely will become Madonna's longest streak at No. 1. Previously, she spent six weeks at No. 1 with "Like A Virgin"(Sire/Warner Bros.). TLC, still No. 2 with "Creep" (La Face/Arists), already has another song in the top 20: "Red Light Special" (La Face/Arista), which is this week's Greatest Gainer on the entire chart. due mostly to its huge sales gain, which is the biggest on the chart and about double the sales increase of the No. 2 gainer. "Red Light" already is inside the top 10 at KQHT San Jose, Calif., KPWR Los Angeles, WQHT New York, and KYLD San Francisco.

THE SECOND BIGGEST gainer on the chart below the top 20 also is this week's Greatest Gainer/Sales winner: Montell Jordan's "This Is How We Do It" (PMP/RAL/Island), "This" takes the third-biggest sales increase on the chart this week, supported by top 10 airplay at KBXX Houston, WPGC Washington, D.C., WERQ Baltimore, and XHTZ San Diego. Again this week, Dionne Farris' "I Know" is a top chart gainer, posting the biggest radio airplay gain on the Hot 100 and the third-biggest overall gain (sal and airplay combined). The song defies format barriers with top 10 airpla at a diverse list of Hot 100 stations, including KKLQ San Diego, WMXV New York, KRBE Houston, and KUBE Seattle. One of this week's Grammy Award winners, Boyz II Men, makes the fourth-biggest chart gain this week, as "Thank You" (Motown) finishes with a top five sales gain and aircain this week "Thank" moves from No. 31-25 and is ton 10 airnlay at KZHT Salt Lake City, KUBE Seattle, and WWKX Providence, R.I. Rounding out the five-biggest point gainers this week, Adina Howard's 'Freak Like Me" (Mecca Don/EastWest) is the fourth-biggest sales gainer. helped in part by top 10 airplay at WJMN Boston, XHTZ San Diego, KLUC Las Vegas, and WOHT New York.

THIS WEEK'S Greatest Gainer/Airplay award goes to a song still climb ing the chart after 26 weeks—2 Unlimited's "Get Ready For This" (Radikal/Critique). The song actually debuted on the Hot 100 chart for the first time in September 1992, peaking at No. 76. This time around, the song is still moving up the chart and is about to crack the top 40. The song is to 10 at 15 Hot 100-monitored stations, including WFLZ Tampa, Fla., WPXY Rochester, N.Y., and KHKS Dallas.

UICK CUTS: After 28 weeks on the chart, "You Gotta Be" by Des'ree [550 Music) becomes a top five single this week. The song already achieved a major milestone when it went top 10. But it appeared the song would fall short of top five status when it held at No. 7 the previous two weeks. Nevertheless, airplay and sales held steady enough to crank out a top five ranking this week, Congratulations Des'ree!

BUBBLING UNDER SINGLES

	-	•			-	_	- BEE GIMULEO
THIS WEEK	LAST WEEK	WEDS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	3	KEEP GIVIN' ME YOUR LOVE CE CE PENISTON ICDELMISIA!	14	20	4	RELEASE YO' DELF METHICO MAN (CET JAMPIAL ISLAND)
2	F	1	CLOSE TO YOU FUN FACTORY (CURBIATLANTIC)	15	5	4	REMEMBER WE DA BUSH BABEES (REPRISE)
3	8	7	WHY YOU WANNA PLAY ME OUT? TRICIA COVINGTON (COLUMBIA)	16	11	6	HOW I LOVE HIM CYNTHA (TOMMY BOY)
4	3	3	NO HOOK SHAQUILLE D'NEAL (LIVE)	17	-	2	WONDERFUL AGAM ANT (CAPITOL)
5	9	11	DCK IT ROUGH IS D.S.I	18	25	2	SITTIN IN MY CAR SLICK RCK (DEF JAMERALASLAND)
6	18	3	IS IT ME? MONTECO FEATURING IMMATURE) (MCA)	15	-	1	IF YOU DON'T LOVE ME PETE BROSE UMERICAN/REPRISE
7	10	5	DADDY'S HOME SPANISH FLY (UPSTAIRS)	20	-	1	BRIGHT YELLOW GUN THROWING MUSES (SINCREPRISE)
1	24	2	COME ON BARRY WHITE (ABM)	21	19	2	SO HELP ME GIRL JOE DIFFIE (CPIC)
8	8	6	LOOK WHAT LOVE HAS DONE PATTY SMYTH IMCAD	22	-	1	ANSWERING SERVICE GERALD LEVENT (EASTWEST/EEG)
10	12	4	FOR A CHANGE NEAL MODOY (ATLANTIC)	23	17	8	HEAD LIKE A HOLE NIKE INCH NALS (NOTHING TYT/INTERSCOPE
11	16	6	YOU CAN'T MAKE A HEART LOVE GEORGE STRAIT IMEA!	24	21	5	OHH YEAH ROTTIN RAZKALS OLLTOWNIMAD SOUNDS
12	16	2	UNTIL THE END OF TIME FOREISMER ISENERAMA/SHYTHM SAFARO	25	-	1	BUBBA HYDE DIAMONO RIO (ARISTA)
13	7	8	NUTHIN' BUT FLAVOR	Duo	ping	Und	er lists like top 25 singles under No. 100

SOUTH AFRICA ortinued from page 10)

certs having the most expensive ticket prices ever for a stadium concert; the cheapest tickets started at

42 rand (\$15). "If we look at Roxette, who per formed less than a month afte Whitney Houston, we had between 60,000 and 65,000 people there with out any problem at all," says Rodd Quinn, head of Big Concerts, "Whitnev Houston affected ticket sale

only slightly. Rolling Stones front man Mic Jagger held out the possibility of yet another African tour after th completion of the Voodoo Loung run. "We're thinking of playing more Southern African countries. he said, "Hopefully in the future, w could go to Zimbabwe, Saturday show is going to be broadcast on T to 40 African countries. Who knows next time we tour we could do mor shows in the rest of Africa.

Big Concerts is expecting an early sellout of the Phil Collins concer scheduled for March 17 at Elli Park, Collins has sold 600,00 records in South Africa, according to Tusk, Warner's licensee. This fig ure is more than any other artist i South Africa and reflects his cross market appeal. "But Seriously sold 300,000 units and was one of th country's all-time best sellers, ac cording to Tusk.

"The response has been very pos itive," says Quinn, "Phil Collins ha got a huge following in South Africa both black and white.

Collins is regarded as the firs artist with the potential to sell ou here, based on his following rathe than the euphoria surrounding in ernational acts arriving here

Quinn says the future of interna tional tours in South Africa now ha been secured, but that local audi ences have changed.

"What people have to be realistic about is the fact that there are very few bands that can play stadiums and promoters should be carefu which acts are to be put into stadi ums," he says, "International act coming here must also be awar that the initial euphoria about see ing top acts has changed. People ar becoming more selective and choos ing who they want to see not

"The market has changed incredibly in four years," Quinn says. "It" becoming tougher to promote, bu that just means it's falling in lin with world standards." Meanwhile, Jagger revealed tha

he is involved in discussions regard ing an ambitious movie project is South Africa. It will focus on th legendary Sophiatown, an anarchi black suborb in Johannesburg that was the birthplace, from the '30s '50s, of almost every distinctive style of township music played today. The suburb was razed in the late '50s by authorities who saw it as a blot on their vision of racial segre-

"Hopefully that movie will be made," he said. "It is quite an inter-esting subject."

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Top 40 Airplay

THIS WEEK	LAST WEEK	WEEKS ON	TOP 40/Mainstream TITLE ARTIST (LAREL/DISTRIBUTING LAREL)	THIS WED.	MET WEEK	WEEKS ON	TOP 40/Rhythm-Crosso TITLE ARTIST GLASCUPISTARBUTING LAB
	П	П	* * NO.1 * *	П		П	* * NO.1 * *
D	1	12	TAKE A BOW MICKING MICKING MICKING IN No. 1	Φ	2	8	CANDY RAIN SOLE FOR HEAL SUPPOWERSON 1 HA
3)	2	20	HOLD MY HAND HOOTE & THE BLOWFISH (ATLANTIC)	2	1	19	CREEP TLC (LAFACE/MAISTA)
3	3	18	ON BENDED KNEE BOYZ II MEN IMDTOWNI	0	3	11	IF YOU LOVE ME BROWNSTONE INLIEUTED
Œ	5	11	WHEN I COME AROUND GREEN DAY LIKEPINSCI	0	5	9	BASY BRANCY INTLANTICE
30	7	7	I KNOW DRONNE FARRIS (COLUMBIA)	3	6	11	RED LIGHT SPECIAL TLC (LAFACE) ARISTA
6	4	27	ANOTHER NIGHT REAL MCCOY (ARISTA)	0	4	13	TAKE A SOW MADONNA (MAYERICK/SIRE/WARRER
7	6	26	YOU GOTTA BE DESTREE 1990 MUSICO	7	7	16	BEFORE I LET YOU GO BLACKSTREET INTERSCOPE)
D	12	7	STRONG ENOUGH SHERTE CROW MAMI	8	8	22	ON BENDED KNEE
Ð	10	12	CREEP TLC ILAN ACCIARISTAL	9	9	22	I WANNA BE DOWN
10	8	14	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WHENER BROS.)	10	10	8	WATER RUNS ORY BOYZ II MEN IMOTOWNI
Œ	14	6	IF I WANTED TO MELISSA ETHERROGE (ISLAND)	m	13	10	FM GOIN' DOWN
12	9	23	ALWAYS SON JON (MERCURY)	12	11	28	ANOTHER NIGHT REAL MODDY (ARISTA)
13	11	18	SUKIYAKI 4 P.M. (HEXT PLATEAULONDON/ISLAND)	(13)	\vdash	8	RUN AWAY REAL MICCOY (ARISTA)
14	13	16	THE RHYTHM OF THE NIGHT	10	-	5	FREAK LIKE ME ADMA HOMBRO IMECCA DOMEASTIN
15	15	17	EVERY DAY OF THE WEEK	(B)	-	4	THIS LIL' GAME WE PLAY SUBMAN ITEATURING TOZI (BIV 10
Ð	23	4	RUN AWAY REAL MCDDY (ARISTA)	16	14	12	CONSTANTLY MMATURE MCG
17	16	18	HERE COMES THE HOTSTEPPER	17	12	8	BIG POPPA THE NOTOHIOUS B.LC. (INC. NO.)
Œ	21	6	HOLD ON JAME WALTERS (ATLANTIC)	Œ	-	6	MOVE IT LIKE THIS
10	17	2	BETTER MAN	O	-	3	THANK YOU BOY? II MEN IMOTOWNS
20	10	29	I'M THE ONLY ONE MELISSA (THERIOGE ISLAND)	20	18	18	I MISS YOU I MISS YOU
21	20	10	BUDDY HOLLY WELTOR (DOLOGOTTEN)	CZD	-	10	IF YOU THINK YOU'RE LONEL #-CHARLEY OF JOSECH MERCURY
(22)	22	10	GET HEADY FOR THIS 2 UNLIMITED (MORAL/CRITICUS)	23	15	24	HERE COMES THE HOTSTEP
(20)	26	3	COME BACK LONDONISTAT SURDIOACTIVEACH	(23)	-	-	INI KAMIOZE ICCLUMENO
24	13	10	BANG AND BLAME R E M (WARNER BROS.)	1	-	2	THIS IS HOW WE DO IT MONTELL JORGAN (PRIFINALISLA)
(25)	26	5	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE IMERICAN	24	21	21	YOU WANT THIS JANET JACKSON (VINSIN)
(8)	-	H		29	23	10	THE RHYTHM OF THE NIGHT CORONA (ZASTWESTIEZE) YOU GOTTA BE
_	32	3	I BELIEVE BLISSIO UNION OF SOULS (DM) IF YOU LOVE ME INVANSIONS (MLISSIE)	Œ	-	3	DESIREE (550 MUSIC)
20	32	18		(27)	-	3	PROMISE ME
-		1	MISHALE ANDRU DOMALDS INTERIO BLUE CAPITODI	(28)		13	LIL SUZY OMETROPOLITANO
a	-	5	LOVE WILL KEEP US ALIVE LAGIES COVERN	(29)	-	3	ASK OF YOU RAPHALL SALDIQUISCO NUSICO
Œ	37	2	I LIVE MY LIFE FOR YOU FREHOUSE (EPIC)	(30)	-	2	DREAM ABOUT YOU STEVIL BITHUMP
31	27	16	THE SWEETEST CAYS VANESSA WILLIAMS (WINGMERCURY)	30	-	3	WATERFALLS TLC (LAFACIDARISTA)
32	30	24	INTERSTATE LOVE SONG STONE TEMPLE PLOTS INTLANTICE	(32)	-	7	CRYSTAL WATERS (MERCURY)
Œ	-	3	EVERLASTING LOVE GLOBALESTE/AN IEPIC	33	33	4	DADOY'S HOME SPANISH FLY (UPSTAIRS)
34	28	20	YOU WANT THIS JAMET JACKSON (VIRGIN)	34	26	19	EVERY OAY OF THE WEEK
15	36	25	NEW AGE GIRL DEADENT DICK (ICHIBAN)	35	28	7	KITTY KITTY 69 BOYZ (RIP III)
-	HE	_	SHE'S A RIVER SMPLE MINOS LYRGING	36	29	7	FAT SOY MAX A MILLION (S.O.S.)
37	34	21	ALLISON ROAD GIN BLDSSOWS (ABM)	Œ	37	2	(SHE'S GOT) SKILLZ ALL-4-ONE (BL/TZ2/ATLANTIC)
Œ	HE	wÞ	THANK YOU BOYZ II MEN IMOTOWNI	38	38	5	WHAT CAN I DO? ICE CUSE IPRODRITIO
3	40	2	YOU GOT IT SONNE RAITT LARISTA	H	RE-E	XIR	AGE AIN'T NOTHING BUT A NO

☐ Broand, shaping an accesse in detections open the previous week, reparties of chart reservent. A record which has been or either chart for more than 20 weeks. With not scene a belief, even if it registers an occesse as detections. If how records are hed in mumber of palys, the record being played on more stations is pleaded first. Records belief the top 20 are removed from the chart after 26 weeks.

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THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING

So	un	ds	'n	0,
77	1	ïï	ï	m

-	-				_		_		-	MARCH 11, 1995	
THIS WEEK	UST	2 WWS AGO	WKS. ON CHART	ARTIST LISEL & NUMBERODISTRIBUTING LABEL GROSSESSED LIST PRICE ON EQUINALENT FOR CASSESSECS.	PCAK	THIS	UAST	2 WKS AGO	WKS. ON CHART	ARTIST TITLE LIMIT AND PROPERTY INSTITUTE LARCE (\$1000057ED LIST PRICE OF EQUIPMENT FOR CASSETTECE)	PEAK POSTION
				* * * No. 1 * * *		54	53	49	5	SOUNDTRACK 550 MUSICEPIC SOUNDTRUX 6694-02PIC (10.38 EQ:16.38) HIGHER LEARNING	39
1	2	2	26	BOYZ 17 MEN ▲* MICTOWN 0323 (10.96/15.99) 5 weeks at No. 1	1	55	56	56	51	NINE INCH NAILS ▲ THE DOWNWARD SPIRAL	2
3	1	1	11	GARTH BROOKS ▲* LILERTY 29689 (10 99/15.50) THE HITS	1	56	40	38	52	YANNI A* PIUWATE MURIC (2216 ILD 98/15 98) LIVE AT THE ACROPOLIS	5
3	3	4	55	GREEN DAY &* PEPHISE 455207/WAIRHER BROS. ID 99/15 969 20 DOCKIE	2	57	48	47	24	ANITA BAKER A' SIEKTINA SISSNEED (10 10/25 90) RHYTHM OF LOVE	3
5	5	5	16	EAGLES ▲* GEFFEN 24725 (12.98/17.98) HELL FREEZES OVER	5	58	59	55	19	SCARFACE A NAME ALOT STONE THOSE ISOSSIES SHOWN THE DIARY	2
3	1	6	15	TLC & LUFACE 26009/ARISTA (10 98/16 98) CRAZYSEXYCOOL	5	59	62	60	15	METHOD MAN OF THE DANKE STREET STRE	1 4
6	6	7	33	HOOTIE & THE BLOWFISH ▲ CRACKED REAR VIEW	6	60	49	51	35	ALAN JACKSON & ARSTA 18759 (10 98/15 98) WHO I AM	5
7	4	3	5	ATLANTIC ROSE 134G (10 98) 5 981 100 VAN HALEN WARMER SPOT (10 98) 6 960 BALANCE	÷	-			-		-
8	8	12	44	LIVE • REDUNCTIVE 10997-WCA (1059)15-90 THROWING COPPER	*	61	46	54	119	KENNY G ▲ ANISTA 18646 (10 98/15.98) BREATHLESS	2
3	12	12	52	SHERYL CROW A* AAM 540126 to 59015 590 TUESDAY NIGHT MUSIC CLUB	8	62	65	57	51	SOUNDGARDEN ≜° AMM 540198° (10.98/16 98) SUPERUNKNOWN	1
$\overline{}$	9				$\overline{}$	63	61	53	14	ICE CUBE ● PRIORITY 53921*(1098/1598) BOOTLEGS & B-SIDES	19
10	,	9	21		6	64	69	61	35	69 BOYZ NIP-IT 6001 (9 98)15-90) IIII NINETEEN NINETY QUAD	60
11	11	11	13	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98) MY LIFE	7	65	54	75	34	SOUNDTRACK ▲¹ EPIC SOUNDTRAX 66329/EPIC (15 98 EQ24,96) FORREST GUMP	2
12	13	10	41	OFFSPRING ▲ ' EPITAPH 86432* I8 99/14 98/ III SMASH	4	66	67	63	10	SOUNDTRACK ICA 66523 (9.98)15-98) DUMB AND DUMBER	62
13	10	8	14	PEARL JAM &* EPIC 66900* (10 98 EQ16 98) VITALOGY	1	67	60	65	16	GEORGE STRAIT ▲ MCA 11092 (10 98/15 96) LEAD ON	26
			. ,	* * * HOT SHOT DEBUT * * *		68	73	67	36	BLACKSTREET ● INTERSCOPE 9235 LING (10 94/15 96) BLACKSTREET	52
14)	NEV	٧Þ	1	DJ QUIK PROFILE 1462* 110 98/17 981 SAFE + SOUND	14	69	66	62	44	REBA MCENTIRE ≜ ² MCA 10994 (10.98/15 98) READ MY MIND	2
15	14	15	18	MADONNA ▲ MAYERICK/SIRE 45767/WWINER BROS. 130 98/16 961 BEDTIME STORIES	3	70	78	68	5	NEAL MCCOY ATLANTIC 82727/4G (10.98/15.98) YOU GOTTA LOVE THAT	68
16	16	14	17	NIRVANA ▲¹ DGC 24727*/GEFFEN (10 96/16 96) MTV UNPLUGGED IN NEW YORK	1	71	63	64	8	SOUNDTRACK SONY CLASSICAL 66301 (9 98 EQ/15 98) IMMORTAL BELOVEO	63
17	17	18	4	SOUNDTRACK ARISTA 18748 (10 98/16-98) BOYS ON THE SIDE	17	(72)	88	103	38	TRACY BYRD & MCA 10991 (10 99/15/20) NO ORDINARY MAN	72
18	18	19	75	MELISSA ETHERIDGE ▲¹ ISLANO BABBBO 110.98/15-980 YES I AM	16	73	74	76	24	ERIC CLAPTON AT DUCUMEPRISE 45735-WARNER BROS. (10 99-16-99) FROM THE CRADLE	1
19	15	17	17	TOM PETTY ▲ "WARNER BROS 45759" (10 90/16.96) WILDFLOWERS	8	74	81	77	68	CELINE DION ▲* 550 MUSIC 57555EPIC (10.96 EQ/16 96) THE COLOUR OF MY LOVE	4
20	19	23	39	SOUNDTRACK ▲' WILT DISHEY 60858 (10 95/27 98) THE LION KING	1	75	78	83	12	VANESSA WILLIAMS • WING 62961 729MERCURY (10 98 02016 98) THE SWEETEST DAYS	57
21	24	25	22	BRANDY ▲ ATLANTIC RIVEONG (1994) \$-961 BRANDY	21	76	75	70	31		53
-			-			1.0			-		10
22	20	20	18	CAPITOL 30334 (10 98/15 98)	8	n	72	71	21	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10 98 EQ:16 98) STONES IN THE ROAD	10
23	21	21	29	WEEZER ▲ 0GC 24629/GEFFEN (10.98/15.98) 100 WEEZER	16	78	105	120	1 . 5	* * * HEATSEEKER IMPACT * * *	78
24	22	16	5	TOO SHORT DANGEROUS 41553/1WE (10.98/15.98) COCKTAILS	6	-			5	OASIS EPIC 66431 (9 98 EQ/15 98) DEFINITELY MAYBE	
25)	29	33	20	SOUNDTRACK ▲ MCR 11103* (10.98/16 98) PULP FICTION	21	79	86	82	7	PORTISHEAD GOF DISCISLONDON S28553/95UAAO (10 98/15 98) ESS DUMMY	79
26	23	22	49	TIM MCGRAW ▲* CURB 77659 (9 96/15 96) NOT A MOMENT TOD SOON	1	80	80	81	38	VINCE GILL ▲ MCA 11047 (10 98/15 98) WHEN LOVE FINDS YOU	8
27	27	24	17	AEROSMITH ▲ CEFFEN 24716 (12.9617.98) BIG ONES	6	(81)	100	99	13	KIRK FRANKLIN AND THE FAMILY ● KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 21:9 19:94(13:94): ##	81
28)	33	28	33	BONE THUGS N HARMONY A' CREEPIN ON AH COME UP (EP)	12	82	77	50	28	THE JERKY BOYS ● SELECT 92411*MG (10 98/15 94) THE JERKY BOYS 2	12
29)	35	12	7	BROWNSTONE MILESTRATERIC (10 98 EQ15 98) FROM THE BOTTOM UP	29	83	71	74	27	AMY GRANT ▲ AAM 540230 (10 98/16 98) HOUSE OF LOVE	13
30	32	29	19	BON JOVÍ & MERCIEY SONITI LLO SE FOLLE SEL	8	84	83	72	46	ALL-4-ONE A* BUTZZIATLANTIC R258BAG (10.9815.98) ALL-4-ONE	7
**	_		_		_	(85)	96	96	35	HOLE ● 06C 24631/6EFFEN (10 9915 98) LIVE THROUGH THIS	52
31	26	26	5	THE CHIEFTAINS RCA VICTOR 62702 (10 98/16 98) THE LONG BLACK VEIL	24	36	94	88	14	VARIOUS ARTISTS (CONV.) BOT 1109 (1) 98/15 981 MTV PARTY TO GO VOLUME 6	54
32	36	34	24	THE NOTORIOUS B.I.G.	15	87	89	73	38	WARREN G ▲* VIOLATORRAL 523335*/SUANO (10.98/) 5-90 REGULATEG FUNK ERA	2
33	28	_	2	TRISHA YEARWOOD MCA 11201 (10 98/15 98) THINKIN' ABOUT YOU	28	88	99	98	51	THE MAVERICKS ▲ NCA 10961 +9 98/15 99: EE WHAT A CRYING SHAME	54
34	30	27	72	R.E.M. ▲' WARNER BROS. 45740* (10.98/16.98) MONSTER	1	89	56	59	12	THE BEATLES A" APPLE 31798**CAPTOL (15 98/21/98) LIVE AT THE BBC	3
35	38	31	66	ACE OF BASE ▲ ARISTA 18740 (9.98)15-98) THE SIGN	1	90	91	90	72	ALABAMA © REA 664101109815 960 GREATEST HITS III	84
36	37	41	17	DES'REE 550 MISSC 64324 EPIC 19 98 EQ:15:981 20 1 AIN'T MOVIN'	36		-	-	_		-
37	25	36	21	BARRY WHITE ▲ A&M 5400.15 (10 98) 16 98) THE ICON IS LOVE	20	91	85	89	67	TOM PETTY & THE HEARTBREAKERS ▲ ' GREATEST HITS MCA.108(31)0.98(17.98)	5
38	31	30	16	SADE ▲ EPIC 44456 110 98 E0/16 98) BEST OF SADE	9					* * * HEATSEEKER IMPACT * * *	Т
39	52	69	7	BUSH TRAIMAINTERSCOPE 92531/NG 110 99/16 Sti III SIXTEEN STONE	39	92	115	135	4	SPONGE WORK \$7900/COLUMBIA I7 98 EQ/11 98: 100 ROTTING PINATA	92
40	39	39	19	GLORIA ESTEFAN A HOLD ME, THRILL ME, KISS ME	9	93	57	-	2	BELLY SPEREFFESE 45833" ANARHER BROS 110 90/15 900 KING	57
-			_		60	-				* * * HEATSEEKER IMPACT * * *	
41	45	43	29	WARNER ERCS 45314 (10.95/15.98)	60)	34)	109	163	3	ALISON KRAUSS ROUNCER 3251 (9.98/15.98) III NOW THAT I'VE FOUND YOU	94
42	42	37	63	COUNTING CROWS A" OCC 24550 GETTEN (10 9615 98) ### AUGUST & EVERYTHING AFTER	4	95	97	97	6	THE STONE ROSES GEFFEN 24503110 98/16 98) SECOND COMING	47
43	43	42	26	THE TRACTORS ▲ A6957A 18728 IS 98915 98	19	96	104	93	185	METALLICA ▲ * ELEKTRA 611139/EEG 110 9015 980 METALLICA	1
44	41	35 .	38	STONE TEMPLE PILOTS ▲ ATLANTIC 826071/8G 110 98/16 981 PURPLE	1	97	105	91	72	SALT-N-PEPA & NEXT PLATEAULONDON 828392*/ISLAND 10 98/16 98) VERY NECESSARY	4
45	51	46	19	SOUNDTRACK & DEATH ROWINTERSCOPE 924HAVG (10 98/16 98) MURDER WAS THE CASE	1	98	58	100	29	IMMATURE ● MCA 11068 19 50/15 981 IIII PLAYTYME IS OVER	88
46	47	43	68	CANDLEBOX & MAYERICK SIRE 45313/MARNER BROS. 19 96/15 501 TEST	7	(99)	106	113	54	SARAH MCLACHLAN A NETTWERK 18725ARISTA 19 90:15-90:	50
47	34	86	23	LUTHER VANOROSS ▲ LV 577751-EPIC (10.58 EQ/16.98) SONGS	5	100	84	80	22	BROOKS & OUNN ▲ ARSTA 18765 (10.98/15 98) WAITIN' ON SUNDOWN	15
48	55	58	22	CLAY WALKER • GANT 24582/WHITER BROS (10 9615 98) IF I COULD MAKE A LIVING	48	101	93	85	78	MARIAH CAREY & COLUMBIA 51205* (10 98 EQ/16 98) MUSIC BOX	1
49)	58	117	3	VARIOUS ARTISTS GRAMMY ATMATCH UNDER THE TOTAL ON 1995 GRAMMY NOMINEES	49	101	95	94	85		1
50	48	45	11	SOUNDTRACK • COLUMBIA 66/29 (10 98 FG) 15 90: READY TO WEAR (PRET-A-PORTER)	29						
**	_	_			-	103	87	66	22	SOUNDTRACK ▲ MERCURY \$22915 110 96 EQ116 980 JASON'S LYRIC	17
51	54	44	5	SAWYER BROWN CUIR 77691 (20.98/15 SH) GREATEST HITS 1990-1995 DAVE MATTHEWS RAND	44	104	111	105	167	PEARL JAM ▲* EPIC 47857* CID 98 EQ 16 99 EBI	2
52)	79	79	21	HCA 6649 (9.98/15.98) UNDER THE TABLE AND DREAMING	34	105	70	-	2	SLASH'S SNAKEPIT IT'S FIVE O'CLOCK SOMEWHERE STEPFEN 24630 (10.0mg/lb.980)	70
53	50	52	16	STING AM AMONG UN SWITE SEC. FIELDS OF GOLD - BEST OF STING 1984-1994	7	(106)	124	_	2	MURDER SQUAD S.C.C. DRESENTS MURDER SQUAD NATIONWIDE	106
	.00	-	1	NAM DAUGHT LILIZON BURG						6.W K (E) WEST 124040-WAL 19 MU16 SHE	1

Alkars with the gestest sizes gains this west. • Recoding inclusity Asian. Of America (RIAA) certification for sides of 500,00 album units (\$50,000 for (Ph.). ARIAA certification for signment of 1 million with (500,000 for (Ph.). with multiplatisem Bites indicated by a numeral bioleomy the synthes. Visioners indicated (P. or services). As expensed from which the process are all control of the process and the process are all control of the process are all the pr

ALTERNATIVE BANDS REWRITE THE BOOK ON TOURING

have captured the imagination of millions of consumers and radio listeners over the last 24 months are making their presence felt in the concert busi ness. By lowering ticket prices, slash ing merchandise rates, swatting away corporate sponsorship offers, and de manding general admission aeating

(not to mention questioning service fees), all in the name of consumer value, the new alternative kids on the block are busy rewriting concert business rules that seemed unshakeable just a few seasons ago.

Among the up-and-comers, "there's just a different school of thought," says Cleveland promoter Michael Belkin. VP of Belkin Productions, "Perhaps



anymore Like death and

taxes, another of life's certainties is that each year concert ticket prices balloon. Fans attending superstar shows for the last 15 years have watched stubs go from \$15 to \$50, with recent high-profile offerings even surpassing the century

So when punk powerhouse Green Day toured arenas last year for the price of a movie ticket, the band turned nore than a few heads. "It was a brilliant move," says Stormy Shepherd, who routes tours for alternative bands (not including Green Day) through her Leave Home Booking, "Who's not going to go for \$7.50?"

Shepherd sees the Green Day move as part of a welcome, grass-roots "It's a whole different way of thinking. It's not about high ticket prices and walking away with a lot of Multiplatinum punk act Offspring

has been touring the country with bargain basement \$10-\$13 tickets and selling T-shirts for \$12, a fraction of the usual rate. (The latter price is thanks to lower merchandising rates the band hammered out with venues.) The band could certainly take in more through higher ticket prices, "But if we did, I'd feel like a jerk," says band manager Jim Guerinot.

Stone Temple Pilots manager Steve Stewart agrees. If the band had upped its fall 1994 ticket prices just \$1-from \$18.50 to \$19.50-it could have grossed an additional \$500,000. It didn't, he says, because band members have a "real concern for the economics of young people." Lots of artists are hesitant to jack up prices, says Shepherd, "because they know it was a drag to grow up without lots of money

The idea of underground bands charging dirt-cheap fees is not a new "Look at Fugazi," says Guerinot, referring to the uncompromising indie band, whose tickets have always been under \$10. The difference today is that alternative bands, through radio and television saturation (the career equivalent of injecting growth hormones), are attracting huge crowds at a rate few could have imagined just five years ago. (Suffice it to say, punk pioneers the Minutemen and Black Flag were never beamed into millions of homes and cars on a daily hasis.) In the past, when mainstream bands broke wide open, so too did their ticket prices.

"You can throw that old supply and demand theory out the window," says Andy Cirzan, senior talent buyer for JAM Productions in Chicago, referring to the rule of thumb that save an act's popularity helps dictate its ticket prices. Combined, Offspring and Green Day have sold close to 10 million albums, their shows sell out across the land in minutes, yet their ticket prices barely hit double digits. And just up the scale at \$18.50 (the equivalent of early '80s arena ticket prices) are multiplatinum bands such as Pearl Jam, Stone Temple Pilots, and others, not to mention red-hot club acts like Hole, Live, and Weezer, whose ticket prices are also still in the teens.

However, not everyone is thrilled with this new-found populism. Beth Wade managing director of the Mid South Coliseum in Memphis complains that young acts come into town, champion low ticket prices on behalf of ans, and promptly demand low rates from the venues. "Bands need to leave something behind for the building, she says.

LESS IS MORE Clearly, a new more-is-not-always-

better thinking has emerged among some artists. After all, until recently few managers would have bothered to defend \$23 arena tickets. Yet that's exactly what Nine Inch Nails manager John Malm does, pointing out that, due to its large stage production, the band simply cannot afford to charge \$15-\$18, as some of its alternative brethren do. (For its arena blitz, Green Day kept costs low by employing a three-person road crew.) From a consumer's standpoint, that sort of debate-whose tickets are cheaper-can only be good news. "Everybody's looking at differ-

IMCA Music Entertainment Group

chairman/CEO1 Al Teller, Richard

Palmese, and [MCA executive VP of

A&R] Ron Oberman had to say about

the priority our acts would be given in their rock arena," says Saltzman.

found success as managers of punk-

pop phenomenon Green Day, (510)

isn't likely to cover that terrain exclu-

Although Cahn and Saltzman have

GREEN DAY MANAGERS FORM (510) RECORDS

(Continued from page 11)

fan hase." Saltzman hopes to have the band's (510) debut out by summer or fall. According to Saltzman, (510) is close

to signing two or three other acts. The label plans to ink a total of five bands in its first year of business and sign one additional band every year after that. Palmese expects (510) to deliver three to four albums a year. "MCA will give us funds, out of which

we can make as many records as we want, but we want to limit the roster size so that there isn't too much prod-uct going through the system," Saltzman says.

According to Saltzman, the duo als vas pursued by Capitol and Warner Bros. before it opted to sign with MCA. "We were impressed with what

"We will have a couple of punk-pop bands, but we certainly don't inter to fill our entire roster with that kind of music," Saltzman says, "In general, it will be street-based music opposed to pop-based." He adds that e label will look for song-oriented acts that already have a fan base.

ent ideas. That's a positive thing," says

The thrift trend does not cut across all lines, however. Few, if any, estab lished mainstream draws are e ing rolling back ticket prices. Instead, the fad seems confined to up-and-coming stars, whose fans are younger and orer. The move comes at an interest. ing time for the touring business, since a quick glance at the big-dollar winners from the road in 1994-Eric Clanton. Pink Floyd, the Rolling Stones, Rod Stewart, Steely Dan-reveals a wealth of baby boomer bands and a real

dearth of new rock blood. That may change, Industry ob servers suggest modern rock format



stars such as Stone Temple Pilots,

Smashing Pumpkins, Offspring, Nine Inch Nails, Beastie Boys, Green Day, Live, Hole, Pearl Jam, Soul Asylum oundgarden, the Cranberries, and Belly all have the potential to become "the bread and butter of the arena business," as Cirzan puts it.

Interestingly, many of today's established stars charging hefty ticket prices are also the ones who have em raced corporate sponsorship over the years, even though the original argument behind the deals was that they would allow acts to pass along lower ticket prices to fans. Yet plenty of today's young hands have shunned both high ticket prices and corporate spon-

Contradictions like that, says one band manager, may force fans to reevaluate how much money they should fork over for shows, since, as some major-venue bands are demonstrating, "tickets do not have to be \$33."

OEMANDING GENERAL ADMISSION SHOWS Along with championing slim ticket prices, many young bands that are rocketing up the charts are demanding general admission or GA shows

General admission is the rule at clubs where bands start out; fans pressed tight against the stage, and sh pits erupting and evaporating all night. But as alternative acts explode nmercially and make the move to ballrooms and hockey arenas, the challenge, says Nine Inch Nails' Malm, is to "re-create a club setting where kids can have fun" and fan/artist interaction remains up close and chaotic, not distant and removed.

But going to a concert and finding an assigned spot isn't exactly in the punk tradition. "That's what your mom and dad do," says Shepherd. "They sit down and watch a show."

The solution is to remove all the seats from the floor of the venue and mply let fans fill it up, press right up against the stage, and mosh all they want. "We want the kids packed up front so they can slam and smash says Larry Tull of Rebel Management. which works with Offspring. The resulting atmosphere-when bands such as Rancid, Green Day, Smashing Pumpkins, or Pearl Jam hit the stage, and thousands of tightly packed bodies pogo to a thundering beat-can be tunning. (See MTV's December 1994 "Jaded In Chicago: Green Day In Con

cert," filmed at the Aragon Ballroom.) For emerging GA arena shows,

whether it's for Nine Inch Nails, Pearl Jam, or Beastle Boys, two types of tick ets usually are put on sale: those for reserved seats located off the floor and those granting GA access to the floor. (Not surprisingly, GA tickets are snatched up first by bungry fans.)

On the night of the show, GA ticket holders are directed toward a separate entrance. There they present their ticket, are wristhanded, and are let onto the floor. The floor, which usually holds 1,500-2,500 people, is sometimes covered with an indoor soccer rug, to cut down on injuries, and plexiglass hockey barriers are erected around the perimeter to prevent reserved-seat fans from jumping onto the floor. (Fans caught on the floor without a wristband are automatically ejected from the building.)

I FARNING FROM THE WHO Some arena managers have taken action to discourage bodysurfers from

coming over the barriers at the front of the stage, a pastime that increases the risk of injury. At certain shows, the first time a fan surfs his or her way un to bouncers at the barrier, a hole is nunched in their wristhand. The second time it happens, the fan is shown the door. The procedure may not be true to the punk ethic (i.e., each paying fan is entitled to one act of rebellion). but it's a crucial one, says Mid South's Wade.

"The one thing we learned from the Who," she says, referring to the death of 11 Cincinnati GA concertgoers in 1979, "is that was we must establish control and rapport with the crowd." Wade calls her Pearl Jam GA show (circa the band's pre-Ticketmaster feud) a "very positive experience." The rising popularity in GA shows

mone both artists and fans has affected bookings outside of arenas as well. with scores of alternative acts opting or multiple-night runs at audiencefriendly GA clubs and ballrooms instead of a single night at a larger, sitdown venue. (Note Offspring's three-night run this month at New York's Roseland Ballroom, rather than a single show at nearby Madison uare Garden.)

GA's return to arenas has sparked debate within the concert business, with some hall managers eagerly traveling to different shows to learn the ropes and pick up pointers (such as hiring extra security), while others bemoan the trend as an expensive, unnecessary headache, "Some will adapt," says Harry Hoppas, executive director of the Rosemont Horizon outside Chicago, "others won't."

"It's not just one band they can ignore," Malm says of those who remain wary, "It's going to become the norm." Cirzan agrees, predicting GA rewests are going to be coming in fast

and furious in the coming years, as more strong-minded alternative bands make the jump to arenas, and that if arens managers "are going to get into the game of rock in the '90s, they need to address this instead of just savi no." Also, with the recent explosion of amphitheater concerts, arenas are hardly in a position to pass on shows simply because they're GA. According to Poppas, I0 years ago the Horizon hosted close to 50 concerts a year. In 1995, he says, it will be lucky to hit half that number.

In the meantime, modesty and comon sense continue to make inroads. Echoing Nine Inch Nails' lead singer, Trent Reznor, Malm insists "the fans are the most important thing there is.

Modern Rock **Fans Call Clubs Home**

NEW YORK-Due to a curious bit of timing, unforeseen circumstances, and a genuine reluctance to stray too far from home, few of alternative's giants have followed the well-established rock ritual of making the jump from clubs to arenas. Nirvana and Pearl Jam were the

most likely candidates, but the former only toyed with the venues during its final American tour, as did Pearl Jam before calling off most of its shows last year in protest of Ticketmaster service fees. At the time, members from both bands discussed hesitation about playing large, impersonal buildings, particularly since the hands' roots were in small familiar clubs. Other format contenders (Soundgarden, Soul Asylum. Offspring, etc.) may soon reach the venue crossmads Consequently, as the alternative

explosion motors on, fueled largely by suburban teens hooked by rad and MTV, more kids searching for new rock are bypassing big-budget concerts staged at the local coliseur and venturing instead to old-fashioned rock clubs to catch rising stars, most of whom fall under the modern rock banner. Regardless of drinking lowe fanc are heing welcomed, thanks to an abundance of swords some.lle In recent years, the target audi-

ence for shows at Chicago's venerable rock outpost, the Metro, has plummeted to 16- to 20-year-olds. says club owner Joe Shanahan, v estimates that close to 70% of the shows at clubs are now all-ages. He's not alone-most shows at Atlanta's Roxy and scores of other venues around the land have become all-

The shift in playground sites means that just as past fans had arena rituals-arriving at adjacent parking gurages hours before show. time to drain cases of beer; climbing up to the cheap seats where pot smoke sweetened the air-so, too, do today's well-scrubbed club kids. For instance, since so many shows are general admission, fans often reserve their floor space via squatter's rights: literally picking a spot and sitting on the floor until the lights go

After the show, suburban parents, sent to retrieve young concertgoers, are now just as ant to be found pacing the sidewalk outside the Academy in New York's Times Square as they are to be warming up the car in Long Island's Nassau

Coliseum parking lot.

And moshing and bodysurfing have clearly replaced flicking pocket lighters and swatting in flated beach balls as the pastime of choice for fans (also out: the calland-response portion of shows). While the art of being nummeled and passed may seem desperately passé to some (Budweiser even unveiled a bodysurfing TV spot), it's virtually impossible to avoid at certain rock shows, simply because kids can't get enoug!

ERIC BOEHLERT

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128	101	112	- 15	FRANK SINATRA CAPTIOL 28103 (11.99/17 50) OUETS (1	9	175	164	148	19	QUEENSRYCHE & DM 30731* (10 98/1698) PROMISED LANG FAITH HILL & WARNER BROS 45/380 (19 98/15/98) TAKE ME AS I AM	
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131	125	129	119	SOUNDTRACK A - ARISTA 18600* (10 9815 98) THE BOOYGUARD	-	178	189	173	48	SOUNDTRACK MEDICINE GANT 24532WARNER BROS (9:98/15:98) OAZEO AND CONFUSEO	
132	146	125	6	PAT METHENY GROUP SEFFEN 24729 (10 9816 98) WE LIVE HERE	83	179	182	190	13	BLUES TRAVELER AMM 542265 (9 96/15 98) FOUR	
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136	122	124	262	PHANTOM OF THE OPERA HIGHLIGHTS POLYDOR 831563*1ABM (10:98 EQ16:98)	46	184	184	169	9	TYPE O NEGATIVE ROMORUMNER 9100° (9 96/16 98) 188 BLOOOY KISSES	
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140	138	128	23	TRACY LAWRENCE ◆ ATLANTIC 82656/NG (10.98/15.98) I SEE IT NOW	28	188	174	161	128	GEORGE STRAIT ▲¹ MCA 10651 (10 99/15-990 PURE COUNTRY (SOUNOTRACK)	
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142	154	164	39	SEAL & ZTTGIRE 45415-WARMER BRCS (10.98215.98) SEAL	20	190	186	185	131	ERIC CLAPTON ▲* DUCK/REPRISE 45024*/WARNER BROS (20.99/15.98) UNPLUGGEO	
143	160	154	128	QUEEN ▲ HOLLYWOOD 61265 (10 98/16 98) GREATEST HITS	11	(191	RE-	ENTRY	56	ALICE IN CHAINS ▲' COLUMBIA 57628* (7 98 EQ/11 98) JAR OF FLIES (EP)	
144	130	106	41	JOHN BERRY ● UBERTY 80472 (9.98/13-98) ■ JOHN BERRY	85	192	127	-	2	SIOUXSIE & THE BANSHEES GEFFEN 24600" (10 18/16 98) THE RAPTURE	
45	152	152	56	BLACKHAWK ARISTA 16708 (9 5015 50) BLACKHAWK	98	(193		ENTRY	23	GLADYS KNIGHT MCA 10946 (10 98/15 98) JUST FOR YOU	
146	151	133	8	LARI WHITE RCA 46396 (9.18(15.98) WISHES	125	194	187	157	80	BABYFACE ▲' EPIC 53556* (80 98 EQ16.98) FOR THE COOL IN YOU	
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146	135	119	21	JACE GIANT 24558/WARNER BROS. (10 96/15.98) MINO, BOOY & SONG	80	(196		ENTRY	4	GEORGE JONES MCA 11096 (10 98/15.98) BRADLEY'S BARN SESSIONS	
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TOP ALBUMS A-Z (LIST	(ED BY ARTISTS)						
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ADVANCED BROADCAST SYSTEM TO TRANSMIT VIA COMPUTERS (Continued from page 1)

We already know that. A computer onitor can take better advantage of displaying RBDS information than e smaller radio LCD display. Anything that better informs a radio listener about the specifics of a song is

welcomed by the labels." The 2-year-old RBDS broadcasttransmission standard uses the 57 kHz subcarrier, as established by the National Radio Systems Committee. which includes representatives from the Electronic Industries Assn. and the National Assn. of Broadcasters. It is not an audible signal, but can be viewed as text on RBDS-equipped radio LCD panels. The same text information could be displayed on a standard computer monitor, if the

computer is directly equipped with a new Smart Radio receiver, which hit the murket March 1 Home, and car-audio RRDS,decoder-equipped radio receivers, more commonly known as Smart Radio, already are manufactured by a handful of companies, including Denon and Philips (Billboard, June 5, 1993).

It is not known how many Smart Radio receivers have been sold since their retail introduction in 1993, but it is believed to be fairly low. Denon marketing manager John Casey says that 50,000 units were manufactured last year, but he declined to disclose the number sold. The RBDS subcarrier transmis-

sion standard has been slow to catch the attention of both broadcasters and consumers. "It's a fabulous medium, but there is still little knowledge of it by consumers," says Fred Schumacher, VP/GM of the RBDS-

RBDS System Possibilities:

The linking of RBDS-delivered data with multimedia computers could result in new opportunities for broadcasters. Following is a summary of what some in the industry expect: ELECTRONIC RETAIL:

Multimedia RBDS-decoders may eventually offer instant links to electronic music retailers on the Internet, such as CD Now! and Digital Music Zone. A "Buy Now!" button could prompt listeners to purchase an album by an artist as it airs on a local radio station

RADIO-ON-DEMAND: Radio Rock-It will allow computer owners to record radio broadcasts for future playback. The multimedia add-on card is essentially the first VCR-like device for radio

SUBSCRIPTION RADIO RBDS-delivered text information will offer electronic newspapers, stock reports, and other specific types of data using existing unused portions of the FM enectrum The new services could compete with online services like CompuServe and America Online.

HIGHER SPEED RBDS: Graphic information and faster transmission speeds may soon enhance RBDS if the FCC approves a standard for high-speed RBDS, which is expected to fill the littleused 67 and 92 kHz subcarrier space.

equipped broadcast stations KMPS-AM-FM/KZOK Seattle.

Adding text information to radio transmissions is "almost like the blind suddenly getting vision," says Schu-macher. However, not many broadcasters are seeing the light. The Harrisonburg, Va.-based EIA estimates that only about 200 stations now utilize the RBDS broadcast standard in their transmissions.

To spawn more interest in the fledgling standard, the EIA has promised to spend \$500,000 to place encoders in up to 1,000 stations by the end of the year.

Forthcoming, higher-speed RBDS transmissions are expected to further widen interest in the next generation of Smart Radio receivers.

Several companies, including Microsoft, EZ Communications, and Advanced Digital Systems, are already actively researching the process of bringing wireless-data broadcasting to the wired world of computers.

RADIO ROCK-IT DEBUTS MARCH 1

The first computer-linked Smart Radio, dubbed Radio Rock-It, bowed on computer retail shelves March 1. The Advanced Digital Systems add on card plugs directly into any 386DX or higher PC-compatible computer with at least 4 Mb RAM, Microsoft Windows 3.1 or above, DOS 5.0 or above, a Soundblaster-compatible stereo-sound card, and at least 3 Mb of hard-disc space.

There are no plans for a Macintoshcompatible version in the immediate future, says ADS president Mike Mc-Coy, who adds that the installed base of Macintosh computers is significantly smaller than that of IBM-compatible computers. (According to the EIA, 72% of computer-equipped homes have an IBM PC compatible unit, while 22% use Macintosh). So far, no other multimedia Smart Radio receivers have been announced

Padio Rock-It's RRDS-delivered text emulates the LCD display on the first-generation RBDS car-audio units. Transmitted text information is displayed on two lines, each containing 32 characters. However, future Radio Rock-It versions likely will contain larger text displays and may even take advantage of the graphic transmission capabilities of the forth coming high-speed RBDS standard.

While many of the U.S. stand-alone and mobile RBDS-radio receivers range in cost from about \$250-\$650. the Radio Rock-It computer add-on card will retail for approximately \$250. About 5,000 Radio Rock-It units

are being shipped to computer-specialty stores in March, according to McCoy, who estimates that Cerritos, Calif.-based ADS will sell 40,000 units in 1995. McCoy expects retail superstores like Best Buy and Circuit City to stock the product in subsequent shipments.

RADIO TIME-SHIFTING WORRY

There is some record-industry dis-comfort about Radio Rock-It's radioan-demand feature which enables consumers to record and store radio broadcasts on their computer hard drives. These can then be stored onto other recordable media.

Analog recording for private use is not an infringement of legal copyright under the audio home-recording act of 1992, according to David Leibowitz, RIAA executive VP and general council

However, Leibowitz says that the RIAA is concerned by the limited



An RBDS-equipped radio/CD player from ADS shows what format a station is playing, as well as provide artist and song title.

linked RBDS receivers may eventual-

ly link radio broadcasts directly to the

Internet, where radio listeners could

electronically purchase a song as it is

McCov estimates that an online-

"Why should I have to run out to

linked RBDS-decoder may be avail-

my local Tower Records to get my fa-vorite song?" asks McCoy. "With the

push of a 'Buy Now!' button, I can call

up biographical information on an

artist and even connect to an elec-

tronic store to purchase an album in-

stantly. This is hi-tech heaven for the

RBDS' European cousin, which is

is year. Europeans have had the

RDS standard since 1985, and the

penetration rate in car radios there is

approximately 25%, according to the

HOME-STEREO SOUND SYSTEM

could emerge as the home-stereo

sound systems of tomorrow. In fact,

other conventional radio-tuner cards

without built-in RBDS-decoders are

already on the market, including Mi-

achieved by attaching an antenna di-

rectly to the radio add-on card. The

radio signal can be heard while other

multimedia applications are running,

such as word processing or computer

broadcasts through a Sound Re-

trieval System 3D sound enhancer

and a five-band graphical equalizer.

Music CDs played on a computer's

CD-ROM drive also could be routed

more time in front of their computers.

they will start to use the CD-ROM for

music," says Beil. "The sound im-

provement is remarkable when it is

"As consumers spend more and

through the Radio Rock-It system.

Radio Rock-It processes radio

rosoft's, which is simply titled Radio

Computer-linked radio reception is

Computer radio-receiver cards

known as RDS, also will be enhanced

by a version of Radio Rock-It later

handful of music "cyberstores,

then delivered by UPS.

ultimate couch potato."

able by 1996.

scope of the home-recording act when applied to computers, as it may allow digitally recorded single copies of music to be made free from liability. However, these recordings would be made from an analog transmission, so the quality would not be CD-comparable, says McCov.

"If it is not a digital-audio recording device, but digital recordings can come from it, then there could be significant problems," he says, "We will look at this device along with other emerging recording devices that are incorporated into computers. However, Geffen's Beil doesn't

think that radio-on-demand should be a major concern for the labels.

"People can already tape directly off the radio," he says, noting that CDquality digital recording would take up too much hard-drive space. "The concern is much ado about nothing McCov says Radio Rock-It is personal use only. It's unlikely that

people would try to transfer the recording to friends since the audio files are fairly large. It's not like a song will fit on one [floppy] disc." ime-shifted radio is long overdu

says Greg Riker, Microsoft director of advanced consumer technology. "After all, VCRs have been in place for over two decades now," he says. McCoy adds that radio-on-demand makes Řadio Rock-It essentially a VCR that records radio signals.

"I can enter the broadcast frequen cy and the time a program airs into my computer and play it back later from my hard drive," says McCoy. "My only limit is the amount of space have on my hard drive." Most multimedia systems contain

at least 200 megabytes of hard-disc space. McCov estimates that a 30minute audio program would use 10-20 megabytes of hard-disc space. "Computer hard drives have a lot

more space these days," says McCoy. "Even though [recorded audio] does take up a significant amount of space now, most people will still have room left on their hard drives to capture a onable amount of audio and text information

McCoy adds that the Radio Rock-It alerta the user when the amount of hard-drive space remaining gets low.

ONLINE LINK WITH RBDS Radio Rock-It and other computerrouted through the SRS. It actually sounds comparable to a midpriced stereo system.

SMADT DAINING CATCH 22 EIA VP Gary Shapiro emphasizes

that the stand-alone and car-audio RRDS units are still vishle and sites the continued appeal of portable models manufactured by Denon, Delco, and others

Denon's Casey says that the cost of adding Smart Radio technology to the manufacturing cost of standard radio receivers has dropped from approximately \$50-\$2 in the last year. The lower price will be passed onto consumers, says Casey

However, Smart Radio is stuck in a "catch-22" situation, says Shapiro. Consumers are waiting until there are more RBDS broadcasts to receive, while broadcasters delay transmitting a signal until there are enough RBDS decoding units nurchased. Riker says that computer con-

sumers who relish being the "first on the block" with new hi-tech gadgetry may be key to breaking the cycle.

BROADCAST SPECIALTY SERVICES The marriage of technology with

radio could eventually net broadcasters extra revenue from existing unused subcarrier space.

played. Electronic retail sites are al-Broadcasters can use the RBDS ready bappening online through a frequency to "narrowcast" specialized information to users who are cluding CD Now! and Digital Music willing to pay to receive it, says Alan Box. CEO/president of EZ Communi-The CD Now! site, which is on the cations, which owns 21 radio stations World Wide Web, allows browsers Sports scores, weather, traffic, and the opportunity to purchase entire alnews information are all services that bums through their PCs. The music is radio broadcasters can provide

through subscription-based text pro-"Initially, I thought of RBDS only in terms of its mobile applications says Box. "It only makes sense to link RBDS to computers. RBDS can act as a free over-the-air modem. You can access news and weather information

without tying up your phone line." Riker says, "This is hugely important for the future of radio. Until now, radio was left out of the vision of the information superhighway. It's wireless, it's relatively inexpensive. The broadcasting infrastructure is already in place. It lets people consume information at a time that is conve-

nient to them Wireless, RBDS-delivered, information-on-demand services are on the way, but are at least 18-36 months

away, says Riker. While EZ plans to explore the local applications of RBDS-delivered data,

Microsoft is reportedly monitoring the national implications of data hmadeasting Riker says that data-broadcast receivers could become part of the stan-

dard multimedia-system package of The National Assn. of Broadcast-

ers convention, which will be held April 9-13 in Las Vegas, includes a panel, titled "Radio Data Broadcastng: Present And Future Technologies," that is expected to apark serious debate about the topic.

HIGHER SPEED REDS IS COM It is hoped that the NAB and

NRSC will settle on the high-speed RBDS standard sometime this year. High-speed RBDS is expected to provide up to 400 pages-per-minute of broadcast-data text information per

The forthcoming high-speed RBDS

(Continued on page 109)

BILLBOARD MARCH 11, 1995

RETAILERS URGE MANUFACTURERS TO GET TOUGH WITH MAP POLICIES (Continued from wage 1)

out of business and stores will be closed, that outside investors will not invest in music retail, and that with catalog sales slowing, artist development will be burt

As they were at last year's NARM convention, pricing, margins, and MAP policies were the main topics of conversation at the annual meet, held here Feb. 21-25. (For more NARM coverage, see pages 4, 53, and 54.)

coverage, see pages 4, 63, and 64.) The price war, ignited by two electronies chains, Beet Buy and Circuit City, has spread to almost every corner of the U.S. in the last year. Media Play, a Musiciand Group superstore concept, has become a significant factor in the price war, as have discount-department-store chains, such as Wal-Mart and Target, as well as other lelectronic-retail merchants like Lechmer and Nobody Beats. The Wiz.

De ring 1984, traditional music merchants were forced to lower prices in roder to compete with the discounters, resulting in little or no profest of the compete with the discounters, resulting in little or no profest of the competence of the little of the Checkon, Inc. and the little of the Records were among the first chains to succumb to the price war. Rose, which at one point had 51 stores, now has about five, while the one-21-unit Flipside chain closed its few remaining outlets, acquire this war.

and outsets saraer tais year.

Another regional chain, which competes mainly against Media Play, is also said to be suffering from dire financial problems, and manufacturers are worried that other small webs, and maybe even some larger chains, will soon stumble down the same path the same path.

While music manufacturers feat that there will be considerable fallout among the aecount base, only Poly-Gram Group Distribution has made any efforts to stop the price war. Last September, PGD Issued a policy saying that it will suspend shipments for 90 days to any retail customer selling its front-line product below cost.

In his keynote address at NARM, Jack Eugster, chairman/president/ CEO of Minneapolis-based The Musicland Group, said, "Clearly one company has determined that a program that discourages selling under cost is legal. Other menufacturers might seriously consider implementing similar programs."

PGD was named major distributor of the year for the second year in a row at NARM, and many merchants cited its policy as one of the main reasons they voted for the distributor.

Privately, the other five majors say they believe that the PGD policy help say they believe that the PGD policy help say the grad and add that their own bands are tied due to the ongoing Feddral Trade Commission investigation. That inquiry, which is examining the business practices of the industry, has been in progress for more than a year. Among the areas the FTC appears to be examining are pring; operated be examining are pring; operated be examining are pring; operated by the principle of th

But even if the other majors refuse to adopt a PGD-like policy, there are still steps they can take to stem the price war, merchants say. First and foremost, retailers say that the majors should go beyond the letter of their MAP policies and enforce their spirit as well. Although the majors vehemently deny it, there is a widespread belief among the account base that distributors and labels subvert the policies through back-door deals. MAP policies disallow compensation for any product advertised below MAP price. But a number of discounters offer price and position pro-

grams that are not advertised, but

that manufacturers often buy into, even though their product will be priced well below the various MAPs set by the majors, at, say, \$9.99.

Merchants realize that manufacturers have their own set of priorities to deal with, which often clash with retail priorities. Seld one chain president, "Unfortunately, we are still a superstar artist is coming out with a major album, the label can't work it strategically for the long-term health of the industry." That artis's manage er could care less that discounting will ruin the health of the industry, he is settling his artist into the No. 1 stool.

and selling millions of records.
For example, in the last year, Best
Buy has emerged as a force in determining the No. 1 album. Often Best
Buy, which has about 300 stores, will
go toe-to-toe with the 1,000-unit Musicland Group in selling the most albums in the first week of a release by
a major artist. Indeed, in some instances the Best Buy chain has out-

sold Musiciand's first-week numbers. Currently PGD, BMG Distribution, and Sony Music Distribution have a minimum-advertised price of \$11.88 for CDs that carry a \$16.88 ist-price equivalent. Cema's MAP for a CD with a \$16.89 list-price equivalent is set at \$11.85. Uni Distribution is at \$11.81, while WEA's is at book cost, which in the case of a \$16.98 CD is \$10.72

During his keynote address, Eugster said, "MAP policies are useless if subverted by back-door price and position dollars."

Scott Young, president of Torrance, Calif-based Wherehouse Entertainment and outgoing NARM president, said the manufacturers are "subverling" their MAP policies and that they should take a broad sproach to enforcing MAP policies. Peter Luckhurst, president of HMV USA, said, "We wank (the manufacturers) to more rigorously enforce MAP."

In the weeks preceding NARM, one manufacturer was said to be considering raising wholesale costs so sidering raising wholesale costs so \$19.98 list-price equivalent. The thinking behind that suggestion, according to those familiar with it, is that such an increase would raise hit pricing above \$2.98, which is the current level advertised scross the land.

But music merchants were aghast at that suggestion. They fear that those using the loss-leader strategy would have a field day with it, keeping pricing at 83-9, foreing other merchants to keep pase and lose even more money on every unit sold. Currently, most front-line CDs carry a \$16.98 list-price equivalent, and wholesale price from the majors is between \$10.65 and \$10.72 on a bottween \$10.65 and \$10.72 on a bot-

Instead of raising prices, merchants countered by suggesting that the majors raise MAP price. In addi tion, merchants suggested that the majors extend their MAP policies to cover the pricing of all their product, not just advertised product. In other words, if an account sells an alb low MAP, even though it is not advertised, the major who distributed that album should treat that as a violation of its MAP policy and disallow advertising dollars to that account. Many at the show were saving that Buena Vista, Disney's home-video arm, has such a policy. Disney does not com ment on its sales policies.

Sony Music Distribution chairman Paul Smith said, "We are concerned about the price war, and we are trying to find a legal way to address it. The price war is not only hurting retailers, but it threatens the health of the en-

tire industry."

One thing that Sony is considering is extending its MAP policy to price and position programs, he said.

Cema president Russ Bach said accounts "have requested that we raise MAP prices and have asked us to look at the Disney MAP policy. So I will get the Disney policy and study it. And we will take a look at their suggestion of raising MAP." Bach declined to comment further.

Uni president John Burns said,
"We are always looking at various
suggestions, but I can't comment on
them." BMG Distribution president
Peter Jones added, "Everybody is
talking about the margin issue now. It
is the No 1 issue. I am looking for answers, but I don't know that there is
an easy answer to be found:

an easy answer to be found."

A distribution executive said that
the strategy of expanding and more
rigorously enforcing MAP policies
will only work if all majors get on the
bandwagon. 'It is up to the retailers
to talk to the other manufacturers,'
he said. "We can't do it ourselves. If
we enforce it, and the others don't,
then that doesn't do us any good."

But when home-appliance and electronics chains use music as a loss leader to sell washing machines, that doesn't do the music industry any good, either, Eugster said in his key-

Ian Duffell, president of Virgin Retail's effort in the U.S. and Australis, said, "If the industry allows people to dump product, the price war, which is led by Best Buy, will result in a lot of merchants with bad debts. The industry will shrink, and people won't invest in it anymore."

Jim Bonk, president of North Canton, Ohio-based Camelot Music, said that with current retail-pricing strategies, "it doesn't make any financial sense to build new stores and lay in inventory when there is not an acceptable return on investment."

But even as low pricing is driving more consumers into the stores to buy hits, catalog sales—where merchants make most of their profits—are on the decline, according to Musicland's Eugster. If that continues, eventually retailers may have to reduce inventory levels and lower"their tolerance for developing new artists, be said in his

keynote address.

But Eugster added that these
aren't good solutions for the industry,
and urged the manufacturers to come
up with alternative solutions, like increasing dating for catalog product
and down-grading front-line titles to
mid-lines faster.

Eugster also suggested that manufacturers look for ways to reduce cost, like instituting electronic-data interchange for orders, invoices, and re-

Another merchant suggessed that manufacturers could share more of their margins with music merchants. Currently, record-store owners are making anywhere from a net lose to a margins, while "the average cost of manufacturing the CD is 80-90 cent plus royalities," he said. "So, on average, CDs cost manufacturers about the suggestion of the cost of the co



by Geoff Mayfield

HERE COMES THE CAVALETY. With no long weekends, no Valentinde by gfft shopping, and a light release schedule, volume on the Billiboard 200—which had been robust the last couple of weeks—had nowhere to go to drow, and indeed, unit salms drop by cround Pis. Indirary wide volume, and the continued to the continued of the continued

I OMORROW: You can bet that exposure from performances on the March I Grammy telecast will perk up album sales for several titles, including Sheryl Crow (who moves back into the top 10 at No. 9) and Tony Bennett's "MTV Unplugged" (No. 10 mTop Jazz Albums). Another Grammy performer, Bruce Springsteen, is expected to blow in at No. 1 with his new "Greatest Hist" set.

ODAY: The star of this chart's relatively light release schedule is raunchy rapper D. Quik, who deleast at N. 14 on The Bilboard 200 with almost \$2,000 units. That is higher than the peak carried by his 1991 debut (0x. 29) but lower than that of 1992 "Way 2 Fonly; 'ewish bowed at No. 10, with 60,000 units.) The Greatest Gainer goes to Dionne Farris, who has her second straight hot week. She also has the chart's largest percentage gain (16%), not the Pacesetter goes to Manhattan Transfer (169-123), which has the chart's second largest percentage increase (189).

DGGIN TI. The pure prints of rapper Snoop Degry Degr mude tracks on last week's unpulsiblend Top Massi Cylose chart, as the video relation in the view round of his minimosis "Murder Was The Case," which also features other rapstane, deather than the control of

BOCKS, NOT ROCK: Don't be surprised if our charts soon provide forfer for radio star Howard Stern, who loves to pan multimedia man John Tash, Tesh) "Live AI Red Bocks" began running in many markets on grant produced by the star of the star of the star of the star of the grant running its act way is ef-the. 28 Remembering that 1949 Pils strings indo Yanni, nother new-spey instrumentalist, into the top 10 of The Billionar Vanni, snother new-spey instrumentalist, into the top 10 of The Billionar Vanni, snother new-spey instrumentalist, into the top 10 of The Billionar Vanni, snother new-spey instrumentalist, into the 10 of 10 of The Billionar Vanni, snother new-spey instrumentalist, into the 10 of 10 of The Billionar Vanni, snother new-spey instrumentalist, into the 10 of 10 of The Billionar Vanni, snother new-spey instrumentalist, into the 10 of

SPEAKING OF TELEVISION, the Feb. 18 airing of a special on The Nathville Network pars a 34% gain for George Jones' stately "Bradley's Barn Sessions," a bumps that earns Greatest Gainer honors on Top Country Bradley and a state of the Section of Top Country Bradley and a state of the Section of Top Country Bradley and a state of the Section of Top Country of the Section of Top Country of Top Country of the Section of Top Country of



RECORD CLUBS STUDIED (Continued from page 1)

artists by driving club members into

retail stores

The BMG plan exposes new talent through the BMG Music Service record club with free sampler discs that will be sent to members. The compilation albums, dubbed "Diseovery Samplers," will include information on the artists and a coupon good for \$2 off the full albums by the new artists, redeemable only at retail stores. Retailers will absorb the \$2 discount.

"These albums will not be available through the elub system for at least 90 days from the point in which they are first promoted in the magsaid BMG Distribution pres ident Pete Jones. "The object is to

get club members to go retail." In the program, tentatively slated to begin in June, BMG club members will have the opportunity to re-ceive a sampler CD through a promotion in the service's Discovery magazine. The samplers, which will be issued on a quarterly basis, will be customized for seven different genres-pop, hard rock, alterna-

jazz/blues, and classical. Each dise will contain two cuts from five different new acts. Although the initial CDs will primarily feature artists on BMG-distributed labels, future compilations will include artists from EM1 Records Group, MCA Records, and Poly-Gram. Discussions also are being

R&B/dance,

tive.

held with other labels. Jones said The samplers will be available only to elub members at no charge,

except for postage and handling. Initially, Blockbuster Music will be the only retailer involved, but by 1996 the program will be open to all retailers who choose to participate. Jones said.

According to Jones, Blockbuster was the first retailer contacted and it makes sense to work the chain, since it has "sampling bars" that allow customers to listen to an entire CD by a new artist.

Blockbuster also will promote the program in its video stores and will ement an 800-number phone line for orders by those cons who don't live near stores. Jones said.

Blockbuster executives could not be reached for comment. Initial discussions with retailers have been positive. "We think it is a win-win," Jones said, "And we think it addresses the key issues that are

so important to all of us. Lee Graham, senior VP of BMG Direct, noted that clubs, retailers, and record companies will all gain from the promotion. "We all have an interest in artist development," he said. The RCA record club, which boasts a membership of more than 8 million, recently received completed questionnaires from 1.3 million members Graham said A large percentage of the respondents said

they were interested in new artists and new music, he added. "We believe very strongly in com-petition," Graham said, "We don't

want retailers to go away." Record clubs were expected to be one of the hot topics of the convention. One major-label exceptive was overheard commenting to a colleague that he had better get a bottle of water at the refreshment table prior to the Feb. 25 panel on the record-club study, because water might be needed to put out the fire.

Yet few sparks flew during the ssion, presented by Ellen Hudes, senior research director for the Princeton, N.J.-based Response Analysis Corp.

Hudes did reveal that, as suspected, clubs do "apparently cannibalize retail sales to some degree," as "the average number of retail purchases made by members tends to decrease once they are in a club." Yet, the study revealed that 74%

of club members purchased five or more CDs or cassettes in the past year from retail stores; only 69% of nonmembers purchased five or more CDs or cassettes at retail; and 80% of former club members bought five or more music products in the

The study also revealed that alost half of club members said that if they see an item they wish to purchase in a record store, they would wait to order it from the club or check the club price. On the other hand, four out of 10 club members said that if they saw an item in a club catalog, they would buy it at retail or check the retail price.

Price was the most common reason eited for buying new or existing music from a club, of the 1.113 households interviewed. Current and former elub members feel that club promotions, such as the 10-CDs-for-a-penny introductory offor combined with the obligatory purchases at full price, give them a lower average cost per CD than re-

The study found that most participants realize that the "penny" promotions are a loss leader. However, due to those promotions, participants said they believed that retailers mark up the price of recordings anywhere from "50% to 400%." That finding generated a smattering of laughter at the session.

However, Musicland Group chairman/president/CEO Jack Eugster

ADVANCED BROADCAST SYSTEM

wasn't joking when he railed against elubs in his Feb. 23 keynote address

Speaking out about the diminishing perceived value of CDs, Eugster said, "One of my favorites is the phrase '10 free for a penny' . . . My 15-year-old son believes that hit products sold at 75 cents under cost in stores are too expensive, because he can buy those CDs much eheaper from the club

Eugster added, "The clubs are no longer rursl. They are advertised in major magazines, on NFL football, and in USA Today . . . Why they allow it baffles me. All we as retail ask for is a level playing field. Club pricing is unfair, and clubs become a great source of used product. And

for many retailers, that's tempting Wherehouse Entertainment is the largest retailer to enter the used-CD business. During his Feb. 24 state-of-the-association message. NARM president Scott Young. chairman/CEO/director of Wherehouse Entertainment, alluded to the BMG promotion. Although he did not mention it by name, he noted that there may be ways for retailers and clubs to work together.

BMG's Jones seized a questionand-answer segment during the record-club research panel to introduce attendees to the BMG plan. At the conclusion of Jones' impromptu speech on the promotion, attendees applauded the plan, but days later some retailers raised questions about the promotion.

Says Dave Curtis, divisional merchandise manager for music and video at the 28-store, Woburn, Mass.-based Leehmere Inc., an electronics-store chain, "There should be some kind of reimburse ment to the retsilers from BMG from the eoupon."

Curtis also questions why the sampler isn't going to be made available to retailers, "Nobody has a gripe with the clubs, with the exception of the 'eight CDs for a penny thing," he says. "There is a market out there (for direct marketing) and someone is going to fill it, whether it is the clubs. Tower, or some other mail-order house. All we want is a level playing field. They (the clubs)

should pay the same amount as we Assistance in preparing this story was provided by Ed Christman and Don Jeffreu.

nouncements of impending projects

the high-speed RBDS standard.

EZ tob in early February.

while waiting for the FCC to approve

EZ Communications recently

ooed away Michael Rau from the

NAB to head its still-unnamed high-

speed RBDS division. Rau began the

While there are still many uncor-

tainties about the exsct path that data

broadcasting will take, one thing is

certain. As consumer and business

demand for information continues to

increase each year, a formidable

broadcast-data industry is on its way.

vestigating the delivery of on-demand

"Every major media format is in-

LASERDISC/ KARAOKE ISSUE DATE: MARCH 25 CLOSED

NEW AGE ISSUE DATE: APRIL 1 AD CLOSE: MARCH 7

VITAL RE-ISSUES ISSUE DATE: APRIL 8 AD CLOSE: MARCH 14 ICHIBAN RECORDS

10th Anniversary ISSUE DATE: APRIL 8 AD CLOSE: MARCH 14 BERKLEE COLLEGE

50th Anniversary ISSUE DATE: APRIL 15 AD CLOSE: MARCH 21 NASIIVILLE MUSIC

DURI ISHING SONGWRITERS ISSUE DATE: APRIL 22 AD CLOSE: MARCH 28 CONTEMPORARY

CHRISTIAN ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4 HAWAII

ISSUE DATE: APRIL 29 AD CLOSE: APRIL 4 ROUNDER RECORDS 25th Anniversary

ISSUE DATE: MAY 6 AD CLOSE: APRIL 11 SOUNDTRACKS

ISSUE DATE: MAY 6 AD CLOSE: APRIL 11 WORLD MUSIC/NAIRD ISSUE DATE: MAY 13 AD CLOSE: APRIL 18

ENTER*ACTIVE Files II ISSUE DATE: MAY 13 AD CLOSE: APRIL 18

STEVIE WONDER

30th Anniversary Salute

ISSUE DATE: MAY 13 AD CLOSE: APRIL 18

SOUTHEAST ASIA ISSUE DATE: MAY 20 AD CLOSE: APRIL 25

PRE-VSDA ISSUE DATE: MAY 20 AD CLOSE: APRIL 25

NY: 212-536-5004 NASHVILLE

LA: 213-525-2308 615-321-4294 UK & EUROPE 44-71-323-6686

MAP POLICIES ATTACKED (Continued from preceding page)

clearly better than retailers, so as manufacturers cut costs on the supply chain, retailers hope that some of ose savings are passed onto them. In the past, manufacturers have not shared equally when costs have been eliminated. For example, before eliminating the longbox, manufacturers used as an entirement the promise of savings of 50 cents per disc, but when retailers remained resistant, manufacturers unilaterally moved to jewel-box-only packaging and said savings were only 25 cents. And of that 25 cents savings, on average only about six cents were passed But Dave Curtis, who heads up

Cambridge, Mass.-based Lechmere's music and video business, said that record-store owners should be looking at the way they run their business instead of asking the manufacturers

to boln them "There are other ways to compete

country.

than price," he said. "A lot of people are struggling with margins because their overhead is way too high. They have lackluster stores and no service. That is not my problem. That is their problem. Curtis said that Lechmore a

home-appliance chain owned by Montgomery Ward, uses a discounting strategy because it is reacting to the marketplace. "Our margin has dropped about four points in the last two years, but volume is way up, and we are still profitable. And I absolutely think that Best Buy's music and video department is making a profit. "Retail strategies come and go.

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DISC MAKERS

(Continued from page 107) standard is expected to use the 67 and

92 kHz subcarrier space and will transmit at the equivalent of a 9600 baud modem, which is considerably faster than the 1200-band speed of a typical RBDS transmission.

The high-speed RBDS standard is expected to work in harmony with the lower-eneed RRDS standard Roth standards can work together to bring high-speed RBDS-delivered graphic information and RBDS-transmitted text at the same time

Both Microsoft's Riker and EZ's Box say that their companies are exploring the future applications of high-speed RBDS-delivered data

broadcasting.

The exact future applications for

technology," says Riker. "It's up to radio broadcasters to take advantage RBDS-decoded radio on computers of all the recent advances. I think that remains somewhat speculative, as the way people think about radio is about to shift dramatically."

many companies withhold public an-

BILLBOARD MARCH 11, 1995

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Release Date: March 28, 1995

"...Last night a star was born, and her name is Susan Werner...this young Philadelphian sang with a pure supple voice that immediately drew hushed attention." -- Boston Herald

"...a songwriting chanteuse with a vaice like an angel and enough charisma to make Radio City Music Hall feel like an intimate night club."

- Philadelphia Magazine

"...Her appearance on All Things Considered elicited the greatest respanse in recent memory."

-- Richard Dean, Producer of NPR's All Things Considered



The Billboard Bulletin...

YOUNG DEPARTS WHEREHOUSE

In an unexpected development, Scott Young resigned his position March 1 as chairman/CEO of Wherehouse Entertainment; he's been replaced by Jerry Goldress, who previously was president/COO for the Torrance, Ca--based retail chain. A statement said Young resigned due to a difference of opinion with the company's board of directors over the web's fu ure direction and operating strategy. Sources say that those differences centered on whether to expand the 340-unit chain, as Young advocated, or to sit tight, as championed by Goldress, who was chairman of Wherehouse when the company was owned by an Adler & Shavkin investment fund. Goldress bowed out of the chain when it was sold to a Merrill Lynch fund. He was brought back into the company by Young two years ago as COO

R.E.M. DRUMMER STRICKEN

R.E.M. drummer Bill Berry was hospitalized March 1 in Lausanne, Switzerland, after a severe migraine headache forced him to leave the stage during a performance. Joey Peters of opening act Grant Lee Buffalo completed the show for Berry. A March 2 date in Zurich was canceled. According to a spokesman at Warner Bros., the band's label. Berry remains under observation, his condition undiagnosed; tour dates will be canceled "one

PEARL JAM, YOUNG SHOWS NO-GO Moving to squash rumors that Pearl Jam and Neil Young would be touring soon and that the Seattle band would use Young as a shield to avoid having to deal directly with Ticketmaster, Pearl Jam issued a statement stating neither is going to happen. The tour theory sprang from news that Pearl Jam and Young have been recording together. As for Ticketmaster, according to the statement, "Now more than ever, Pearl Jam is supportive of grass-roots efforts to refe

the entertainment ticketing industry." C'RIGHT TERM EXTENSION INTRO'D

Sens. Orrin Hatch, R-Utah, and Dinnne Feinstein, D-Calif., introduced a bill March 1 to extend the term of copyright protection from the current life of the author plus 50 years to life of the author plus 70 years, a term in keeping with the copyright laws of other member nations of the International Berne Copyright Treaty. The extended term would rescue many classic American pop tunes from entering the public don

MIKE BONE EXITS AMERICAN

American Recordings marketing chief Mike Bone abruptly departed the company Feb. 27. An American spokeswoman says that Bone and the company "were starting to travel in different directions, and it was better for both parties to part ways." At press time, no replacement was named. Bone represented American at the NARM convention in San Diego and gave no indication there that he would be leaving the label. He could not be reached for comment

DIXON VERDICT OVERTURNED

On Feb. 22, L.A. Superior Court Judge Lorna Parnell overturned a December jury verdict and granted a new trial to the late blues songwriter Willie Dixon's onetime manager, Scott Cameron. In response to a motion by Cameron's attorney, Parnell found that the jury's decision—that a 1977 agreement, which deeded the rights to a one-third interest in Dixon's publishing royalties to Cameron, did not give sufficient consideration to the songwriter (Billboard, Dec. 17, 1994)-was "against the weight of the evidence." The judge also overturned the jury's finding that Cameron was not damaged by widow Marie Dixon's refusal to pay outstanding management commissions. and awarded \$19,459 to Cameron, A new trial date has not been set

'95 MTV AWARDS STAY IN N.Y.

The MTV Video Music Awards re to New York's Radio City Music Hall Sept. 7 for the second consecutive year. No host has been named. Carol Donovan and Carol Eng are producing the telecast. Doug Herzog, exec VP of programming and production at MTV, will be executive producer.

MIRIAM THITO SUFFERS STROKE Miriam Zhito, wife of Lee Zhit

former publisher and editor in chief of Billboard, suffered a stroke Feb. 27. She is a patient at Cedars-Sinai Medical Center in West Hollywood, Calif. Well-wishers can write to 201 Ocean Ave., Apt. 1503P, Ocean Tower, Santa Monica, Calif. 90402.

Oh! Carole: Madonna Sets New Record

by Fred Bronson

A LONG-STANDING RECORD has been broken. For over 30 years, the female songwriter with the most No. 1 singles to her credit has been Carole King. Along with her then husband Gerry Goffin, Carole racked up four No. 1 hits between January 1961 (when "Will You Love Me Tomorrow" by the Shirelles hit the top) and January 1963 (when "Go Away Little Girl" by Steve Lawrence reached the summit). Then between June 1971 (when her two-sided Tapestry" smash "It's Too Late

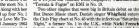
and "I Feel The Earth Move" peaked at No. 1) and May 1974 (when Grand Funk's remake of "The Loco-Motion" chugged to No. 1) King amassed four more chart-toppers. No one has been able to touch that ecord for 21 years.

But today there is a new champ As Peter J. Baker of Milwaukee points out, Madonna has writing credits on nine of her 11 No. 1 hits, including the single that has occupied the pole position for three weeks so far, "Take A Bow." In third place among

women is Mariah Carey, who is credited as songwriter on seven of her eight No. 1 titles, the only exception being her make of the Jackson 5 hit "I'll Be Then Madonna is not likely to extend her lead with her next single. If "Bedtime Story" hits No. 1, it will be the first chart-topper for another female songwriter. Biork, who

po-wrote the song with Nellee Hooper, one of the men who co-founded the British duo Soul II Soul, Baker adds that Story" would be the first Madonna single without a writing credit for the artist since "Dress You Up" in 1985.

BACH IN MY ARMS AGAIN: There's no contest when it comes to determining the oldest songwriter on the U.K. singles chart. In the biggest crossover news since "A Fifth Of Beethoven" by Walter Murphy & the Big Apple Band topped the Hot 100 in October 1976, Bach is back courtesy



is new at No. 40 on the Maxi-Singles Sales chart with her reworking of Bonnie Tyler's "Total Eclipse Of The Heart," helmed by producers Mike Stock and Matt Aitken. On the Hot 100, a song that was No 2 in the U.K. last week makes its American debut. Annie Lennox is

back with a remake of a song by the Lover Speaks. "No More 'I Love You's'" is new at No. 78.

COMEBACK: The four-man outfit known as Londonbeat is back after an absence of almost four years. The

quartet hit No. 1 in April 1991 with "I've Been Thinking About You" and only had one follow-up, "A Better Love. Now the group is No. 1 on the Hot Dance Music: Club Play chart with "Come Back." Londonbent has also made the finals of "A Song For Europe," as Britain chooses who will represent the country at the 1995 Eurovision Song Contest May 13. Londonbeat's entry, "I'm Just Your Puppet On A... (String!)," is a playful jab at Britain's first Eurovision

winner, "Puppet On A String," by Sandie Shaw in 1965. There are eight songs competing to be the British entry and the public will vote after a live television broadcast March 31. Among the other finalists are Fff, a teer oand from Wales with a song written by 10cc's Eric Stewart and Graham Gouldman, and Sox, a girl group fronted by a woman who has had three top 10 hits in the U.S. Perhaps you can figure out who she is if I tell you that Sox is a contraction of her name. Haven't got it yet? Try Samenthe Fox



Denny Cordell

in memoriam



VAN HALEN will fly 1,526,250 miles this year:



So you won't have to. SAN JOSE, CA NEWCASTLE, ENGLAND .-

MARCH

SAT 11 PENSACOLA, FL. SUN 12 JACKSONVILLE, FL ST. PETERSBURG. FL. TUE 14 FR! 17 SAT 18 ORLANDO, FL

MON 20 TURELO MS TUE 21 NEW ORLEANS, LA FRI 24 DALLAS, TX SAN ANTONIO, TX SAT 2S

HOUSTON, TX **SUN 26** TUE 28 EL PASO, TX WED 29 ALBUQUERQUE, NM FRI 31

APRIL

PHOENIX, AZ SUN 2 TUE 4 LOS ANGELES, CA

WED 5 LOS ANGELES, CA

WED 3

SUN 9

FR1 14

SUN 16

BUFFALO, NY ROCHESTER, NY MONTREAL PQ OUEBEC CITY, PO

SACRAMENTO, CA CHICAGO, IL SAT IS DETROIT, MI DETROIT, MI TUE IR FORT WAYNE IN WED 19 LEXINGTON, KY DAYTON, OH

SAT 22 CLEVELAND, OH SUN 23 CHARLESTON, WV TUE 25 NEW JERSEY WED 26 NEW YORK, NY

FRI 28 PHILADELPHIA, PA

BOSTON, MA SUN 30 PROVIDENCE, RI

MAY

ALBANY, NY WED 24 PARIS, FRANCE BREMEN, GERMANY

SAT 27 BREMEN, GERMANY SUN 28 HOLLAND TUE 30 ESSEN, GERMANY

JUNE

THU I CHEMINTZ, GERMANY NUREMBERG, GERMANY MUNICH, GERMANY

BERLIN, GERMANY BERLIN, GERMANY WED 7 SAT 10 BASEL SWITZERLAND

SUN 11 ZELTWEG, AUSTRIA TUE 13 BARCELONA, SPAIN THU IS LISBON, PORTUGAL SAT 17 BRUSSELS, BELGIUM

THU 22 CARDIFF, WALES SAT 24 LONDON, ENGLAND SUN 25 LONDON, ENGLAND WED 28 SHEFFIELD, ENGLAND COPENHAGEN, DENMARK IULY

SAT IS **NEW IERSEY SUN 16** NEW JERSEY TUE 18 CINCINNATI, OH WED 19 COLUMBUS, OH

FRI 21 ST. LOUIS, MO **SUN 23** KANSAS CITY, MO TUE 25 MEMPHIS, TN WED 26 NASHVILLE TN

FRI 28 CHICAGO, IL SAT 29 MILWAUKEE, WI MINNEAPOLIS, MN SUN 30

AUGUST

TUE I INDIANAPOLIS, IN CLEVELAND, OH WASHINGTON, DC

TUE 8 BOSTON, MA PITTSBURGH, PA SAT 12 HERSHEY, PA

MON 14 LONG ISLAND, NY TUE IS LONG ISLAND, NY SAT 19 TORONTO, ON **SUN 20** SYRACUSE, NY

TUE 22 DETROIT, MI WED 23 DETROIT, MI FRI 25 BUFFALO, NY SAT 26 HARTFORD, CT SUN 27 BALTIMORE, MD TUE 29 HAMPTON, VA

WED 30 RICHMOND, VA **SEPTEMBER**

FRI I RALEIGH, NC CHARLOTTE, NC SUN 3 ATLANTA GA

MORE DATES TO FOLLOW

Announcing Van Halen's 1995 BALANCE World Tour

